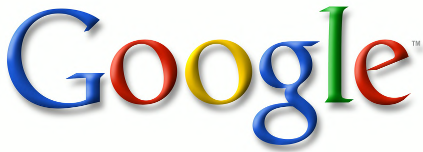

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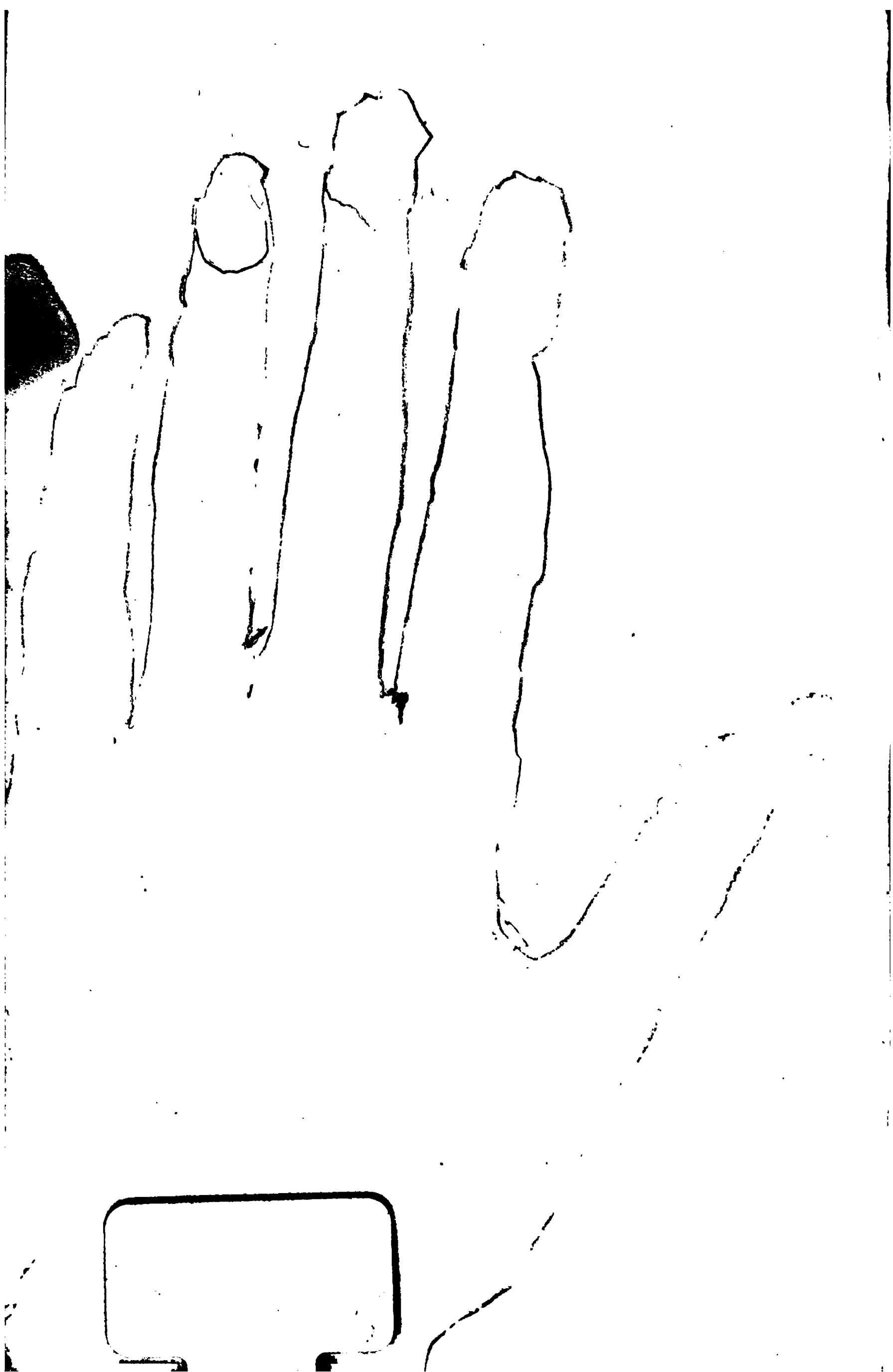

OUTLINES OF RHETORIC

EMBODIED IN

RULES, ILLUSTRATIVE EXAMPLES,

AND A

PROGRESSIVE COURSE OF PROSE COMPOSITION

BY

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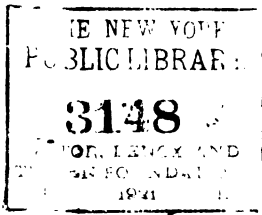

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PREFACE.

TO translate literally the German word *einüben*, "practice in," would not make very idiomatic English, perhaps; but the word expresses the idea that has been had in view, as a main object, in the preparation of the book now presented to the public. The aim is, while giving compendiously what is necessary for rhetorical theory, to accompany this at every step with written exercises, both critical and constructive, designed to cultivate in progressive and systematic order the student's sense of the leading requisites of composition.

While it may be premised that in plan and details alike the book is in many ways new, three of its most characteristic features may here be selected for more extended description.

1. The theoretical part, embodying the principles of rhetoric, is given, it will be observed, in the form of rules, which are printed as side-headings, and numbered consecutively from beginning to end of the book. Each rule is accompanied by a brief paragraph of explanation, and by illustrative examples. In this way the attempt is made to bring the core of the rhetorical art into small and manageable compass, the rules being a body of precept to which constant reference is made. Much study has been given to the content and expression of the rules. Worded with the utmost brevity and crispness that can be consistent with adequacy, they are yet not content with being a mere series of barren *don'ts*, but aim in each case to embody, however briefly, some positive expression of a principle, with a glance often at its reason or justification. Let these rules be thoroughly learned, and the

student will have the main procedures of the rhetorical art in a nutshell. The object of numbering these rules consecutively is to facilitate reference from part to part of the book, and to give aid in correcting the student's written work. To this end, a digest of rules is given as an appendix.

2. The exercises, being in many respects a rather bold departure from what has hitherto been attempted, must of course await the verdict of actual use. In the first place, it will be observed that they are founded not on single rules, but on groups of rules, the groups representing some prevailing procedure, or quality of style, or mental attitude. If sentences to be corrected are referred to single precepts, then every sentence advertises its error, and the correction of it by the student soon becomes mechanical; he can do it in his sleep, or, at least, in his laziness. If, however, they are referred to a group of precepts, the student must, in order to justify his correction, discriminate among at least three or four specific principles; he must use his head. More than this, the sentences requiring correction are so made as to compel constant review of what the student has had before; it being taken for granted that what has once been learned has become a permanent and usable possession.

Following the collections of detached sentences are compositions to be rewritten. These, it is believed, are a unique feature of the present book. Reconstructed, with proper observation of the copious notes and references appended, they become well-written compositions, written as well, that is, as a beginner could be required to write. Here the author is well aware of some temerity in venturing to set up his own composition as a model for students; but no other course seemed on the whole to make his purpose practicable. For he felt that the compositions should be so constructed as to impart one procedure, or one class of procedures, at a time; and, while the student is concerned with, say, choice of words,

he is to take the sentence structure, the punctuation, and the general building of the piece for granted, copying them, but not giving them special study until the time comes for them in course. This could not be effected so well by making the student, in his reconstructing, build up a passage from Burke or Macaulay; he would be building up, at best, only detached paragraphs, and would, besides, run the risk of being bewildered by the number and variety of rhetorical procedures that they, and all great writers, exemplify at once. Then, further, a student does not think as Burke and Macaulay do. Their thought-region is too mature for him, too high; he cannot interest himself in their lofty principles of political morality or of literary criticism, and the attempt to make that thought and its appropriate style their own can only be a dead grind. On the whole, then, it seemed necessary to prepare a series of compositions on themes presumably interesting to pupils of the grade contemplated, and embodying such thoughts as they may be supposed competent to think. Thus, it is hoped that they may be interested to make not only the style but the thought their own, in the process of bringing the essay out of chaos into system. It is hoped, further, that these little pieces may do something toward answering a question very prevalent among students. "How shall I go to work to write a composition?" they say; "I am all at sea; I don't know how to begin or what to write." In copying these pieces, they may, perhaps, gain by the mere imitation some idea how to go to work, what to put in and what to leave out, in that formidable thing, a composition. It is very possible that teachers of English may have underrated the utility of imitation, as a means of gaining facility in many details of composition. By it, if the student is observant and thoughtful, may be gained many touches and turns of expression, many ways of handling thoughts, many practical ideas of style, which no rules or precepts alone could

impart. Is the author too presumptuous in hoping that these school-boy pieces of his may contribute in some small degree to this happy result?

To amend incorrect sentences, while of course necessary, is after all a negative thing, and the mental attitude it requires is the critical. Composition is positive, requiring the constructive attitude on the part of the writer. It seems a pity to keep the student working exclusively at crooked English, without doing something even from the outset to foster that desire to contrive, to build, to bring to pass, which is so necessary to any fruitful literary work. For this reason, there are introduced from the beginning of the book certain problems to solve, the object being to give the student all along something creative to do. As the book progresses, the relative proportion of this constructive work is increased, while the merely critical, which was so predominating at first, becomes more and more subordinate. It is not in theology alone that the law of "Thou shalt not" should be swallowed up in the gospel of "Thou shalt"; in composition, too, as in many other things, the ideal must be borne constantly in mind, to be effected as rapidly as the man can be trusted in obeying the gospel not to discard the law.

3. Attention is finally called to the Appendix part of the book, which contains, besides the Digest of Rules already mentioned and one or two other things, a Glossary of Words and Forms needing study or caution. In this Glossary will be found, arranged under one alphabet, not only whatever the student needs in order to work out the exercises, but a large number of words and phrases in excess of this requirement; the design being to make it complete enough to be a *vade mecum* for any writer in the locutions concerning which there is most liability of doubt or mistake. It is hoped that this feature will give the book a value beyond the schools for whose use it is primarily intended, and make it a practical aid in private study or private practice of composition.

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INTRODUCTION.

TO write an essay or any formal kind of composition seems to most people, and doubtless is, a much more difficult thing than to converse. But why should it be so? At bottom it is virtually the same thing, except that it is done with a pen instead of with the voice. The purpose too is the same, namely, to make others see a subject as the author sees it; and it ought to be just as natural, just as spontaneous, just as characteristic of the man, to write his thoughts as to speak them. If we could always bear this obvious truth in mind, and feel perfectly at ease with a pen in our hand, composition would cease to be the bugbear that it now too often is.

What Composition requires. — There is a good reason, however, which we ought not to ignore, why composition must in the nature of the case be more difficult than conversation. It is because in composing we have to be more careful and painstaking. We cannot, for one thing, be so off-hand about the words we use and the manner in which we put them together; we must take thought for choice and arrangement, because what we write is intended for a permanent expression of our thought, and we have no opportunity afterward to explain or correct our blunders. Nor again will it answer to throw out our ideas at random just as they chance to

occur to us; we need to devise some order for them which will help the reader to follow them readily from point to point and to recall them afterward. Further, as our subject may be hard, or our reader slow to grasp it, we must often study how to express ourselves with such emphasis or animation, such copiousness or pointedness, as will most surely engage his attention and give our thought a lodgment in his mind. Many such necessary things belong to the art of putting our ideas on paper, and of course make composition a more studied and calculated work, and in this sense more difficult, though in its real nature it remains the same as speaking.

Rhetoric: its Definition and Aim. — Now when the words, the sentences, the plan, the various details of composition, are skilfully adapted to produce their proper and intended effect, we say the work has *rhetorical* qualities. Rhetoric, therefore, is the art of expressing our thoughts with skill, of giving to our composition the qualities that it ought to have in order to accomplish its author's design.

For every author, if he works wisely, works with a specific design in view; a determinate object which he is aiming by his writing to effect. That object may be merely to give his readers plain information, as in a letter or a report or a history; it may be to amuse and entertain, as in a sketch or a story; it may be to arouse, animate, convince, as in an oration or an argument. A variety of such objects, general and particular, might be mentioned, which however need not detain us now. For the present it is sufficient to say, as was said at the beginning, that the writer's paramount purpose, in whatever he writes, is to make others see a subject as he sees

it, — with the same clearness, the same fulness, the same power, the same beauty.

The Art of Rhetoric. — Rightly to do this is an art, to be mastered by study and practice. It requires like all arts trained skill and wise contrivance to adapt means to ends. Like all arts too it suffers from lack of skill and from neglect of care and practice. Its working-tools are words, phrases, sentences, figures, which are employed in endless ways to produce great varieties of effect. Its sphere is the mind of the reader, which must as occasion calls be not only instructed but interested and otherwise moved to feeling or action. It has its lower and elementary stages, comprising the procedures that lie at the foundation of all composition, things which it is not so much an honor to know as a reproach not to know; these are what the present treatise is mainly concerned with. It has also its higher and finer effects of style, or of individual skill and peculiarity; these, however, the author, if he starts rightly, can best be trusted to find out by his own invention. A very fascinating art, to one who has become interested in it; very practical, too, for it is in the large sense the art of making literature.

Problems of the Art. — Every art has its peculiar problems to solve; the problems of the art of rhetoric are of two kinds.

First, and lying at the beginning, are problems of *usage*. Many of our rules for the choice of words and for the putting of them together we get from long established custom or from the custom of the best writers. This prevailing usage may in some cases be arbitrary or irregular; but the fact that it is usage makes it the law of correctness; to follow it is right, to transgress it is

wrong. A great part of our apprenticeship to the art of rhetoric consists in familiarizing ourselves with what usage dictates.

Secondly, and much more consonant with the idea of art, there are problems of *adaptation* and *fitness*. To write with rhetorical skill is more than to write correctly: a sentence may be perfectly correct, perfectly conformable to usage, and yet for this particular place and work be a very poor sentence. In correcting it we do not ask what is right and what is wrong; that question was answered in getting the sentence grammatical; we ask rather what is better and what not so good for our purpose. That is the art of it: to find the best means and employ them, to replace what is feeble or vague or heavy by what is strong and definite and direct.

Of these two classes of problems, the second dominates. What is constantly present to the writer's mind is the question of producing certain effects, and of contriving the best means to that end. Questions of usage come in as a matter of course, as something which must be obeyed, but the observance of which should be second nature.

Field of the Art. — The six chapters that make up this book, which also cover in a compendious way the field of the rhetorical art, naturally fall into two groups of three.

1. The first group, which may be entitled Mastery of Materials, deals with the matters that are most constant and require most drill. In these chapters there is little question of a constructed and completed whole; the question is rather of words, idioms, grammatical requirements, and figures, wherein we must find and follow prevailing usage,

and whereby we may work certain specific effects in style. The group comprises: —

Chapter I. The Choice of Words, with reference to saying exactly what we mean to say, in accordance with good usage and good taste.

Chapter II. Phraseology: how to put words together, especially with reference to grammatical correctness and clearness.

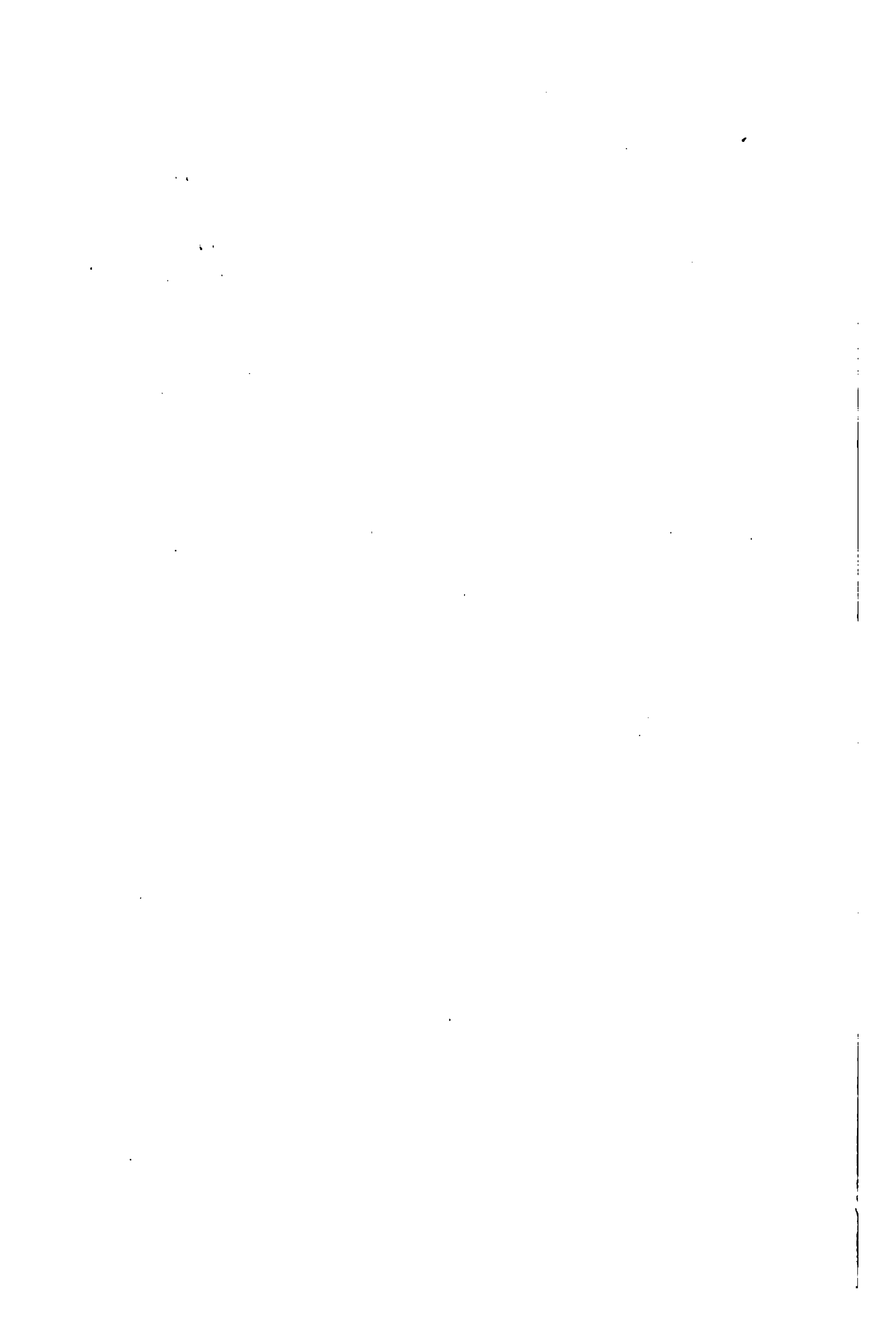
Chapter III. Special Objects in Style: how to choose words and put them together so as to produce the effects we seek, of special strength, or vividness, or grace.

2. The second group, which may be entitled Organization of Materials, deals with the various processes involved in composition. In these chapters the question is always of construction: how to fit part and part together, how to accumulate and balance details so as to build up an organic whole. They are: —

Chapter IV. The Sentence, which is the first organized form that our thoughts assume.

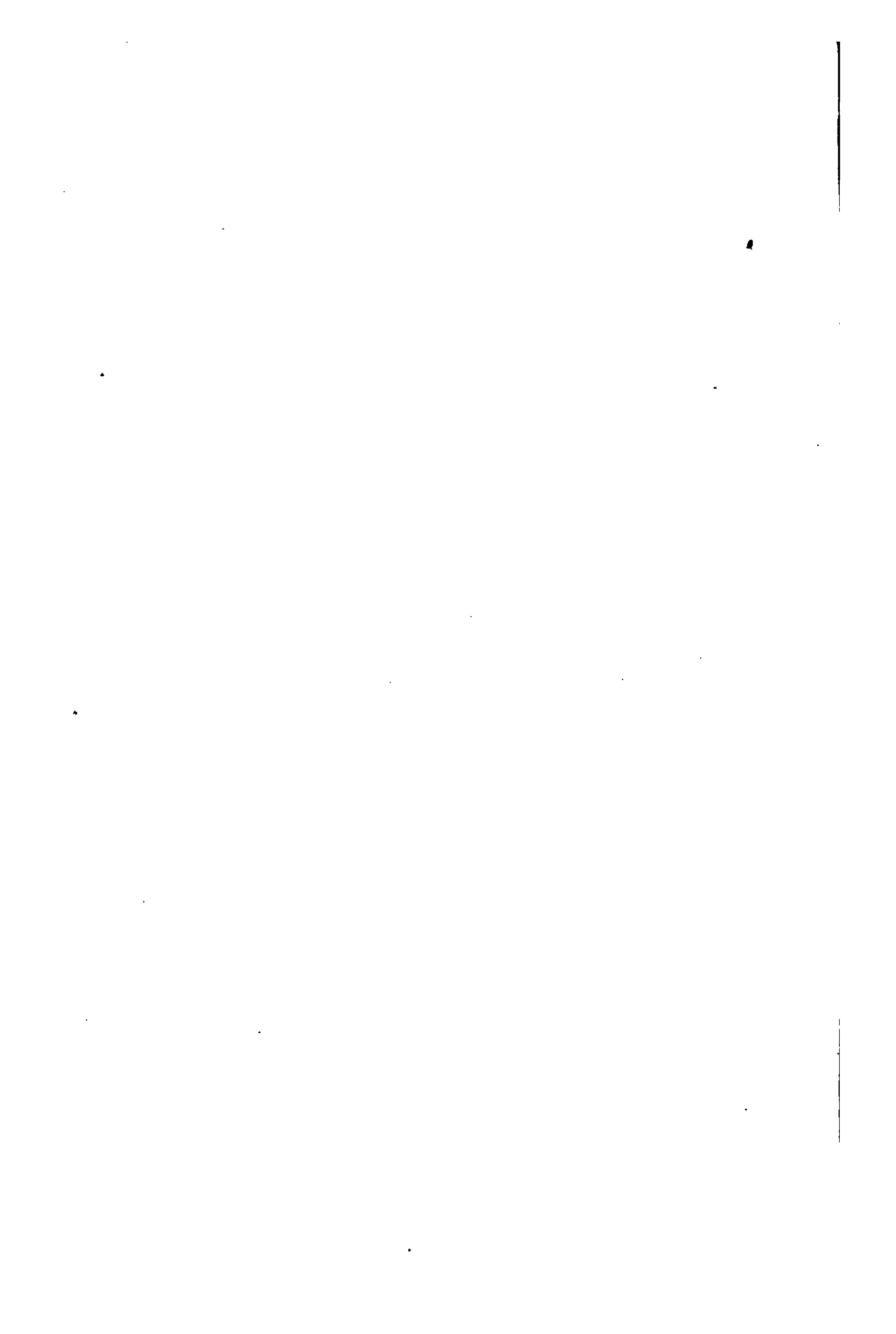
Chapter V. The Paragraph, which contains in miniature the characteristics of the whole discourse.

Chapter VI. The Whole Composition; with the procedures belonging both to discourse as a whole and to its various forms.



I.

MASTERY OF MATERIALS.



CHAPTER I.

THE CHOICE OF WORDS.

OF all the processes of composition, the first, not in order of time merely, but in the sense of being most constant and important, is the choice of words. It pervades every stage of the work, from the first suggestion to the last finishing touch, from plan and title to final revision. A most valuable habit to cultivate, therefore, is the habit of observing words, especially as seen in the pages of the best writers; of tracing fine shades of meaning, and noting how suggestive, or felicitous, or accurately chosen they are. It is by keeping their sense for words alert and refined that good writers constantly enlarge and enrich their vocabulary.

The rules for the choice of words may be gathered under four general heads, corresponding to what may be regarded as claims or dues to be satisfied. These are:—

1. What is due to the subject.
2. What is due to the reader.
3. What is due to standard usage.
4. What is due to good taste.

All these are fitly called dues : as writers we owe them a duty, which it is disastrous to our purpose to neglect or transgress.

I. WHAT IS DUE TO THE SUBJECT.

By the subject is meant the subject-matter, and this of course includes every part of the composition. To be

faithful to the subject, that is, to set forth the thought exactly, accurately, correctly, is the main thing; then the question whether the words shall be long or short, easy or hard, common or unusual, which is a less important question, may be settled afterwards.

I.

Rules for fitting Words to Subject Matter. — Let it be understood at the outset that the rules here given cannot make a writer choose words well; that depends on his own individual powers and thought; these rules can only point out some elementary principles without which, however ingenious his choice, his words fail rightly to convey his idea.

1. Study exactness in degree of meaning. A word otherwise good may err in being a little too strong or a little too weak to fit the idea; this is perhaps the most frequent form of inaccuracy. Some of the plainer distinctions in words are: degrees of intensity, as *anger, rage, fury;* differences of bulk or size, as *knoll, hill, mountain;* and grades of stateliness or dignity, as *house, residence, mansion.*[1] All these degrees of meaning have their fitting use and place.

ILLUSTRATIONS. — 1. *Of too strong expression.* To say, "His advocacy of this measure will *ruin* his influence in the country" is to make a very strong assertion; perhaps on reflection the word *impair* or *imperil* would be as strong a term as ought to be used. Of course, *how* strong the word should be is a question that the writer must decide for himself; but he should have a care how much he is committing himself to. — Exaggerated words used in the thoughtless-

[1] Davidson, "English Words Explained" (London, Longmans), introduction, p. 11.

ness of conversation do much to destroy the accuracy, as well as the dignity, of one's vocabulary. Thus, when one says, "The lesson is *awful*," "the beefsteak is *elegant*," "the weather is *beastly*," "the necktie is *simply immense*," one converts the words into slang,[1] and by grossly exaggerating them deprives them of all definite meaning.

2. *Of too weak expression.* — It would be so understated as to be ludicrous to say a man was a good deal *put out* by the death of his father; one ought rather to say *cast down*, or *saddened*, or *shocked*. — To say a man is *vexed* by long continued injustice and abuse is probably saying too little for the gravity of the case; one ought rather to say *angry* or *indignant*. — Lord Bacon shows his care to get the degree of meaning just right when he thus defines *goodness:* "I take goodness in this sense, the affecting (seeking) of the weal of men, which is that the Grecians call 'philanthropia'; and the word 'humanity,' as it is used, is a little too light to express it."

There are certain forms of expression much used for the purpose of getting the exact degree of meaning by putting the assertion in strengthened or softened form. The chief of these are climax, double negative, and euphemism.

ILLUSTRATIONS. — *Climax*, — from a Greek word meaning *a ladder*, is an advance of terms from weaker to stronger;[2] as, "He was, in truth, a rare phenomenon; so perfect, in one point of view, so shallow, so delusive, so impalpable, such an absolute nonentity, in every other." (Hawthorne.)

2. *Double negative.* — Two negatives, in English, destroy one another; but a double negative, one of its members expressed by a negative prefix, has the effect of a more exact and guarded affirmative; as, "It is *not im*probable that the revolutionists will be ready to offer battle by to-morrow," in which assertion the writer's purpose is evidently not to commit himself to so strong a prediction as that it is probable.

3. *Euphemism* is the name given to the statement of a shocking or disagreeable fact in guardedly milder terms; as in saying, "He

[1] For further treatment of slang, see below, Rule 9.

[2] Climax is also used in a larger sense; for which see below, Rules 54, 101, 113.

passed away at six o'clock this morning" instead of "he *died*"; "the gentleman is wholly in *error* in his statement," instead of "*lies*." Occasions frequently rise for softening terms in this way; the caution is not to be too elaborate or prolix in doing so.

2. Study exactness in kind of meaning. A word that is in any way, even in the least, apart from the meaning intended, is by so much misleading. Indeed, here is a case where a small error may be worse than a great one, because it is less easily detected. So much more care is needed, therefore, to tolerate no error that can possibly be avoided.

ILLUSTRATIONS. — In the following sentence, taken from a newspaper, there are three words that are nowadays much misused: "The hills on *either* side of the river were literally crowded with people who could *witness* from this high point all that was *transpiring* on the battlefield and be out of range of the deadly bullets." The word *either* means one of two; here the writer evidently means *both* sides of the river. To *witness* is to bear testimony; here the writer only means that the people could *see*. The word *transpire* (*trans-spiro*, to breathe through) means to escape from secrecy and become publicly known; here the writer does not mean that, but what was *occurring* or *taking place*. The accurate use of the word transpire is exemplified in the following sentence from T. B. Aldrich, "What happened never definitely transpired," that is, never became clearly known. — Another word used correctly above but often misused, as well as over-used, is the word *literally*; as in the sentence, "The books were literally shovelled into the schools"; whereas if shovelled at all it was only in figure.

A great many words in English that are similar but not identical in meaning — synonyms they are called — make the careful study of fine shades and distinctions in meaning indispensable to every writer.

3. Let your word contain but one meaning. When a word or turn of expression is capable of being understood in either of two senses it is called ambiguous

(*ambi* and *agere*, to drive about); and of course the employment of any such expression subjects the reader to uncertainty, to say nothing of the carelessness it evinces on the part of the writer.

ILLUSTRATIONS. — To say, "She listened with interest to the conversation going on about her," might mean either conversation *around* her or conversation *concerning* her. — "Independently of his earnings he has a certain property," may mean either a *sure* property or, as was more likely intended, *some* (indefinite) property. — When a man asked, "Have you seen Brown's last book?" he meant Brown's *latest* book; but an enemy of Brown, taking advantage of the ambiguity, answered, "I hope so."

Words not otherwise ambiguous may be made so by the careless use of some grammatical combination; especially by not regarding the distinction between what is called the subjective and the objective genitive.[1]

ILLUSTRATIONS. — Thus, the phrase "the Reformation of Luther" may mean either the reformation that Luther instituted or the reformation that Luther underwent. The same ambiguity is seen in the expressions "the vision of Piers Ploughman," "the love of Christ." This latter expression is regarded as wisely left ambiguous, being equally significant in both meanings.

4. Study correctness in grammatical forms and parts of speech.

It is a vulgarism, indicating lack of education, to use words in wrong forms or wrong offices; and while such errors may not be actually misleading, they are sins against that care for accuracy and purity which should characterize every one's use of language.

The most common vulgarism of this kind, perhaps, is the use of certain frequently occurring verbs in wrong

[1] The genitive case, in Latin and Greek, which corresponds to our possessive, is represented in English by the *of*-construction.

forms of preterite and perfect participle. The verbs ***lie***, ***lay***, ***sit***, ***set***, and ***seat*** are the worst offenders; their parts should be carefully studied and mastered. Special care is needed also for the parts of ***do***, ***go*** and ***take***, and for such conversational contractions as ***don't***, ***doesn't***, and ***aren't***.

ILLUSTRATIONS. — The intransitive verb is *lie*, *lay*, *lain* (old Biblical form *lien*); as, "he lay watched by weeping queens"; "the tree has long lain just as it fell." The transitive verb is *lay*, *laid*, *laid*; as, "Lay the coat in the same drawer in which you laid the other things." So also intransitive, *sit*, *sat*, *sat*; transitive, *set*, *set*, *set*; *seat*, *seated*. The tendency is to confuse the forms of different verbs with each other.

While the above contractions are admissible in familiar style, it is to be noted that *ain't* for *aren't* and *hain't* for *hasn't* are pure vulgarisms.

A writer should be too observant of grammar to mix up his parts of speech, letting nouns do the work of verbs and *vice versa*, or confusing the offices of adjectives and adverbs. In this matter he should beware of being misled by the off-hand style of the newspapers, which too often fall into such vulgarisms.

ILLUSTRATIONS. — 1. *Verbs and nouns.* "The list of *invites* (for *invitations*) was long." "The orator *gestured* (for *gesticulated*) vigorously." "He was *clerking* (for acting as clerk, or working) in a country store at a salary of five dollars a week." "Smith *refereed* the game very ably" (for acted as referee).

2. *Adjectives and Adverbs.* "You have done your task *real good* (for *very* or *really well*)." "In the *then* condition of affairs (for condition of affairs at that time) no progress toward reconciliation could be made." — Note that the form *first* is the same for both adjective and adverb; we do not say *firstly*, *secondly*, but *first*, *secondly*, etc. The numerals after *first* take the adverbial form.

Another vulgarism, closely connected with the above mentioned, is the manufacture of an unauthorized verbal

form from an existing noun or adjective. A number of such forms, which are trying to creep into the language, should put the writer on his guard.

ILLUSTRATIONS. — "Mr. Hopkins has lately *donated* (for *given*, or made a *donation* of) one thousand dollars to this worthy society." The word donation is in good use, but not the word donate. — "Strange that society should have *resurrected* (for *revived*) that old custom." Resurrection is good English, but not resurrect. — "The American people have never *enthused* (for, been *enthusiastic*) over cricket."

II.

Exercises in fitting Words to Ideas. — This is what the foregoing rules in their various ways involve; whatever the source of the error, the real question is a question of accuracy, of finding the word that is exactly commensurate with the writer's thought. Let accuracy be the serious and constant aim, and most errors of vulgarism, ambiguity, and conversational exaggeration, which really rise from carelessness, will fall away of themselves.

1. Correct the following sentences, amending not the grammar but merely the choice of words; and be able both to give a reason for each correction and to refer each to the rule or principle involved.[1]

His whole manner denoted extreme annoyance; he was apparently much aggravated by the injustice that he fancied was done him.

[1] It is strongly advisable that the student write out every sentence as amended, in order to clear away the *débris* of erroneous words and forms and to stamp the proper usage more thoroughly on his mind. All the aid necessary in making the corrections will be found in the Glossary, Appendix III, page 301.

That was an awfully jolly party that we attended the other day, and the elegant weather made it all the more splendid.

The shooting of the colonel was, to say the least of it, unskilful.

I have had a bad cold all this week.

He bore his sufferings with extraordinary courage.

I was not conscious of any change in Richard's appearance, though in his remarks he distinctly alluded to some great calamity.

That was a strange casuality that happened yesterday.

He has no idea of being martyrized for his opinions.

Quite a sum of money must have accumulated by this time.

He said he appreciated my kindness very highly.

Three alternatives offered themselves in the case.

Many a fictitious writer has the most contemptible opinion of modern society.

What can an individual like me do when the great bulk of the people are against him?

He gave the man a couple of dollars just for saying he could not remember the details of what had transpired.

What do you propose doing to-day?

The veracity of the story is unquestioned; what we are most concerned with is the truth of the narrator.

This elegant lady was very proud of her carriage.

He has no sympathy with the revolting Bulgarians.

The punishment of this master was always severe.

He gave me a receipt for a liniment which he said was excellent to lotion the swelled ankle.

You could see any amount of cabs standing about the railway station.

Where shall I be liable to find a good atlas of the United States?

He has been stopping several weeks at a hotel in London.

William has been very ill, but he is some better to-day.

You will find the fruit very plenty this season.

He stated that he was a friend to every deserving individual.

I never witnessed such a scene before.

Quite a period transpired before such a feature of the case came up again.

The editor said that he did not want Johnson's articles any longer.

Can you loan me these books a few days?

The thieves who succeeded in burgling that house last night were caught and made to restitute the stolen goods.

He reports that he cannot find one of them.

I think I have eliminated some truth from this investigation.

You are quite mistaken in this judgment.

Costly devices of every description were to be seen in the booths.

"I expect you had a pleasant time at Newbury last week." "How did you know I had went to Newbury? I did not wire you where I was going." "I was conscious of it through Tompkins, who brought me a verbal report of your trip."

A quantity of books and papers laid spread out on the table, and the servant attempted to sit the tray among them; the consequence was that before I had fairly set down to breakfast the whole of the dishes came tumbling to the floor.

It was aggravating to encounter his cool assumption that a gentleman demeaned himself by being affable to the poor.

The man whom I met in the park was rather dark complected, his hair and beard some grey; and there were certain tokens of suffering in his face.

If he sits out to champion this measure he will surely antagonize all the desirable element of his party. He cannot afford so to discord with the principles of his best supporters; and notwithstanding his one-time services to his constituents they will down him at the next election.

2. Rewrite the following short composition, correcting the words according to the notes and the parenthetical

references to the rules. Copy and carefully observe the sentence-structure and punctuation, but do not change them.

YEARS ago, in the proximity[a] of my house[b] there lived a curious (2) old party (2) known to anybody (3) as old Be-ad. He lived all alone in a tumble-down unpainted residence (1) which was so small that it could hardly have contained more than one apartment (2). It was only one story high; its two windows were filled[c] with old garments[d] and pants (2) to replace (2) the broken glass; its leaky roof was patched with slabs; and instead of a chimney a little piece of stove-pipe, just sticking out at the top, served to carry away the smoke. One (3) never saw the inside of the house. Old Be-ad's avocation (2) was gathering rags, and it was claimed (2) that his place[e] was filled with them; which seemed likely[f] (1), from the appearance of things.

Whenever old Be-ad appeared at any home (2) in the region (2) the children all ran and hid. Any one who mustered up fortitude (2) to look[g] from the hiding-place would see only a ragged old man, rather short and stout, with a red face and a frowzy black beard. His voice, which was harsh and cracked, was a main factor (2) of our terror. Many silly[h] mothers in the neighborhood used old Be-ad's name as a means of startling (2) their children; if they threatened to have old Be-ad after them the children hurried (2) to behave (2).

One day when my brother and I were playing together in a lonely spot by the roadside, we were surprised[i] at hearing old Be-ad's harsh voice say, "That's the way ye dew it, hay?"[j] and looking up we saw his dirty red face smiling[k] at us and seeming like the face of an ogre. The poor old man was trying to make friends with us; but directly (2) we caught sight of him we ran away.

Everybody considered (2) old Be-ad as an eccentric individual (2), a little crazy perhaps, but harmless. Passing his

place one day, I saw that the hut was torn down. Old Be-ad had disappeared; and I never knew whether he had passed away from earth[1] or had took (4) his departure to some other neighborhood.

NOTES TO THE ABOVE. — Some of the words here used, while not actually incorrect, should not pass unquestioned. a. What is the best word here, — proximity, vicinity, region, or neighborhood? — b. house, home, residence, or domicile? — c. Choose a more particular word, as stuffed, or crammed, and see how much better it sounds. — d. If you use two words here, choose a word that is as particular as pants (or its correction). — e. Place is too general here; use a more specific word. — f. Try the double negative here. — g. Choose a word that denotes some particular way of looking. — h. Silly, foolish, unwise, or inconsiderate? — i. Indicate some particular aspect of surprise, — scared, terrified, startled. — j. Keep old Be-ad's words as they are; they imitate his manner of speaking. — k. Would the smile of an ogreish man be expressed by so dignified a term? See Rule I. — l. Is the euphemism appropriate here?

3. Work out the following problems.

Write a passage about a man who is earnest but injudicious, and use therein the words *zeal*, *fanaticism*, *energy* and *enthusiasm*.

To the following passage supply in proper sense the words *labor*, *work*, *toil*, *task*, *effort*, *activity*: "It was with great ——— that Edward brought himself to his daily ———; a fact that he could not well understand, for he had always enjoyed every form of ———. But there had come a time when its irksomeness made every day's ——— a ———; then what had been easy before became hard ———; and finally his constant weariness made him regard every day as a day of ———."

Characterize in a word a young man who does his duty to his parents, but in such cold way as to deserve no special credit.

Write a passage about an invalid and a doctor, using in proper form the past tense or perfect participle of the verbs *lie*, *lay*, *sit*, *set*, *seat*.

Intimate in euphemistic terms that a person is not cleanly.

Make a sentence about visiting a manufactory, using the words *survey*, *inspect*, *scrutinize*, *examine*.

To the following passage supply in proper sense the words *esteem*, *respect*, *regard*, *deference*, *veneration*, *reverence*; "Though Mr. N's views are in many ways opposed to mine, I cannot but pay him the ——— that is due to high character. In private life I ——— him highly; his opinions, too, while they may not always gain my judgment, command my ———, and ——— is certainly due to his superior experience. We naturally ——— moral law when we see it embodied in a great man; it is a touch of that ——— which we accord to the Author of all truth.

NOTE. — Every student will do well to have at hand a book of Synonyms for constant use in choosing words. Soule's "Dictionary of Synonyms" (published by Lippincott, Philadelphia) is perhaps the most practically useful; it gives copious lists of words, from which in most cases the writer can select the exact term he ought to employ. Smith's "Synonyms Discriminated" (published by Holt, New York), and the old standard Crabb's Synonyms (published by Harper, New York), explain at length and illustrate the various shades of meaning. Much help also may be obtained from the paragraphs of synonyms in Webster's and the Century Dictionary.

II. WHAT IS DUE TO THE READER.

Although it is a writer's first duty to be faithful to his subject, choosing such words as, whether hard or easy, most precisely convey his meaning, it is a duty scarcely less imperative to choose words that his readers will be sure to understand.[1] He is working for their

[1] The question naturally rises, Why put precision before simplicity — why leave it thus admissible for the writer to use *any* words presumably too hard for his reader? Because the writer can do much to make it up in another way. His hard subject may be so timely and important, or he may present it in so interesting a manner, that even his unlearned

good rather than for his own; and therefore he ought to have the thought of their capacities and needs constantly in mind. Nor will it do to regard them as learned people, but simply as people of ordinary education and intelligence such as we meet every day; then, if he makes himself thoroughly understood, the more highly educated will understand along with the rest, and, if their culture is genuine, they will be the last to be offended at the simplicity which adapts itself to all. It is only half-culture that despises simplicity.

I.

Rules in the Interest of the Reader. — Not only in the actual endeavor to adapt words to the wants of common minds, but in the writer's general self-culture as well, the following rules will be of service.

5. Use the simplest words that the subject will bear.

Some subjects, being of profound character or closely reasoned, make it necessary for the writer to employ in considerable proportion hard and unusual words, because it is by such words, mostly, that fine shadings and distinctions of meaning are obtained. But even in such cases it is best to work for the utmost possible simplicity and to keep the proportion of erudite words small; while in the case of most subjects the thoughts and illustrations may be kept so close to common life as to require only everyday expression. Plain occasions demand only plain language.

reader may be stimulated to study out its difficult terms, and thus the subject may make up in vigor what it loses in plainness. Besides, hard words may be so set off by easier ones as to be largely explained by the mere association.

ILLUSTRATIONS. — Thus, it might be advisable, for learned readers or for the sake of precision in terms, to speak of "the immanence and the transcendence of God": but for ordinary people and everyday occasions the phrase, even though understood, has a formal sound that removes it from men's common interests and leaves them indifferent. Consider how much more likely the writer would be to reach the latter class by describing simply how "God is in all his works and yet also above them." — Note, too, how much better in every useful quality is the sentence "Buy once, buy twice," than, "A single commission will ensure a repetition of orders," and the sentence, "They made up their minds to settle in a healthier spot," than, "They concluded to occupy a location more salubrious."[1]

Writers are often exhorted to use Saxon words instead of words derived from Latin or Greek. The advice is on the whole good, because it is in the Saxon element of the language, which, being the oldest, comes down from the most primitive times, that the words expressing simple relations, words of the home, of the family, of daily pursuits, are mostly found. We use such words, however, not because they are Saxon, but because they are simple.

NOTE. — In some instances the Latin expression has become the more familiar. We do not say, for example, "againbite of inwit," though the phrase is Saxon; we say, more simply, "remorse of conscience." Nor would it be so simple to use the Saxon expression, "the unthoroughfaresomeness of stuff," as to say "the impenetrability of matter." These examples, however, are rather exceptional, and applied, it will be noticed, to theological and scientific matter, which has developed its vocabulary in later times.

As a rule, Saxon words, coming as they do from the simpler ages of history, express simpler things and are shorter. They build up the native framework of the

[1] These latter two examples are taken from Meiklejohn, "The English Language," p. 215. A question of taste is here involved, which will be discussed later; see below, Rule 11, page 40.

language, too; the pronouns, articles, prepositions, conjunctions, interjections, are of Saxon origin.

Words of classical origin — Latin or Greek — which were introduced later in order to be the vehicle of men's deeper and more educated thoughts, are as a class more precise, more learned, longer, and for these reasons do not come so closely home to men's "business and bosoms."

ILLUSTRATIONS. — Thus, notice how much more distant and formal it is to speak of "parental relations" than to say "a father's love," "a mother's love." How much better it is to say, "The dearest spot on earth is home," than to say, "The most valued locality on the superficies of the terrestrial globe is the ancestral residence." Yet all these latter words are good in their place; matter could be found wherein these words would be more strictly true to the idea than Saxon.

The only rule that can be laid down for these classes of words, as classes, is, use each for what it is worth, and let your need of exactness or of simplicity determine, rather than derivation. And do not use a pretentious word for a common-place thing. Work for plain expressions rather than for unusual; use, in fine, the simplest words that the subject will bear.

6. Prefer idioms to bookish terms. By an idiom is meant a word, or more commonly a turn of expression, peculiar to the language. Idioms cannot be literally translated into another language, and not infrequently they are irregular in grammar, difficult to "parse" clearly. But they have the quality of being racy and rugged, and they belong to the strong and homely elements of the language; hence they are useful in the interests of naturalness and simplicity.

The term *bookish* defines itself. There is a good deal of tendency among inexperienced writers to smooth off their sentences by substituting for homely idioms words that are finer, more regular, more "like a book." But so to do deprives language of much of its life and vigor.

ILLUSTRATIONS. — Here, placed side by side, are some idioms and their equivalents in more formal language. It will be noticed that these equivalents are not incorrect or in any way objectionable, except that they often have a more artificial and pretentious sound, while their usage is no better established or more reputable than that of idioms.

IDIOMS.	EQUIVALENTS.
Get used.	Become accustomed.
Get rid of.	Become emancipated from.
A good deal.	Much.
Get up.	Rise.
Get out of the way of.	Escape, *or* avoid.
A friend of mine.	One of my friends.
Must needs.	Must of necessity *or* necessarily.
Hard put to it.	In great extremity.

"In these days," it is said,[1] "criticism is wisely learning to look less for academic qualities of art and style and more for the original touch of nature which makes the whole world kin"; and one result of this is that people value more than formerly the idiomatic rugged ness of common speech.

7. Be slow to use foreign and technical words.

Observe, the writer is not here bidden to abstain from such terms altogether. Such a prohibition would be too sweeping; for occasions rise, which a writer of taste and skill can be trusted to recognize, when the use of unnaturalized words from a foreign language, or of terms peculiar to some science or art, will add both grace and exactness

[1] By William Watson, Excursions in Criticism, p. 57.

to the style. But when the use of them is merely careless, or made to show off one's knowledge of such terms, it is insincere and transgresses the purity of the language.

ILLUSTRATIONS. — Cardinal Newman, writing for university students, can say, "A great writer is not one who has a *copia verborum*," or, "He is master of the two-fold *logos*, the thought and the word," because these terms will be readily understood by his audience, and really grace and enrich his thought. But to describe a self-confident man in society thus: "Having acquired the *savoir faire*, he is never afraid of making a *faux pas*, but, no matter what is the subject of conversation, plunges at once *in medias res*," is merely to air one's knowledge of foreign phrases that have been thrown about until they are almost like slang, while the subject is not beyond the simplest English to describe.

Observe that unnaturalized foreign words, when they are employed, are printed in Italics, and accordingly, as written, are underlined.

Technical terms will do for those who are qualified to think in such language and understand it; but for ordinary readers and occasions they are to be regarded with much caution. Especially should we be chary of such words as are creeping every day from the vocabulary of medicine and science and business into the newspapers and crowding out words already in good use for the same things.

ILLUSTRATIONS. — *Inanition* for starvation; *tumefied* for swollen; the *balance* of the day, for the remainder (or rest) of the day; as *per* my letter, for according to my letter; *posted* for informed; *cardiac* disease, for disease of the heart.

II.

Exercises in adapting Words to Reader. — It is to be borne in mind that words are here separated into classes merely for purposes of study and drill, and that

in actual use faults of different nature may be mixed together, or an error of one kind may involve an error of another. Many words here treated as too learned for the common reader may also be too formal and pompous for the subject, and often in addition to this fault may be inaccurate as well.

The following exercises not only contain violations of the rules just given but presuppose also, for correction, a knowledge of Rules 1 to 4.

1. Correct the following sentences, referring each amendment to the rules and giving reasons. In order to make good English it may sometimes be necessary slightly to modify the construction.

That unfortunate book of him, which was to have been his *magnum opus*, was so injured by the fire that it was obliged to be rewritten *ab initio*.

It is impossible to predicate how this matter will ultimately eventuate.

At what period do you generally retire?

He had never known the felicity of paternal affection.

Indubitably benignity and commiseration shall pursue me all the diuturnity of my vitality; and I will eternalize my habitance in the metropolis of Nature.

They are determined to railroad their scheme through in spite of the opposition of their quondam associates.

That man must remove himself from the course of the engines.

Bunhill Fields is the location of John Bunyan's interment.

At the earliest practicable period I will transmit the balance of the manuscript.

The physician reported symptoms of incipient rubeola.

Our neighbor Mr. B. has recently erected a very elegant and imposing residence on Centre Street.

I hope you will keep me posted on the news while I am away.

I have become so accustomed to the exercise that it does not fatigue me.

Do you observe that individual yonder? He is a citizen of our vicinity who is afflicted with temporary aberration of intellect.

The conspiracy of the laborers is a *fait accompli*, and as a result of their activity no less than twenty houses are now in ashes.

Many a weakness or evil in the adolescent mind is due to the neglect of parents.

On this question I must differ with my colleague *in toto.*

He has succeeded in effecting an almost reconciliation of Philip with his exasperated parent.

It is difficult to effect a complete emancipation from habits that have become inveterate.

Has the wood remained there a sufficient length of time to be seasoned?

It is desirable at the present time to render thanksgiving for the continuity of the favors of Deity to us.

Regarding the observation of holy days in ancient times I have already made some remarks.

Justification, my friends, is a forensic term, signifying the holding or considering of a person as righteous.

I put my hand on his chest, and became at once conscious of an extraordinary throbbing and commotion which was going on inside. "Why," I cried, "you have an aortic aneurism!"

Having carefully excogitated his plan of rejoinder, he proceeded with great deliberation to take up his opponent's strictures *seriatim*, and from the commencement to the conclusion his speech was a telling rebuke to the man's preposterous assumptions.

His diurnal occupations were not calculated, in themselves, to injure his health; but when to these was superadded an inveterate propensity to indulge in nocturnal revelries, no con-

stitution would be sufficiently robust to encounter and overcome such a strain on its vitality.

2. Rewrite the following composition, preserving the grammatical structure and punctuation as far as good English will permit, but substituting simpler or more accurate words as suggested by the notes and references.

EACH and every[a] healthful (2) person of the rising generation[b] likes activity, and is [willing, glad, desirous, eager, ready? 1][c] to do clever[d] things. But we do not love (2) routine; at least we conceive (5) we do not. To be obligated (2) to perform (5) the same action (2) incessantly (6), or to be kept for a protracted period (5[e]) at any one species (2) of occupation,[f] however pleasant it may have been at the commencement (5[g]), seems to us the acme (5) of irksome drudgery. That is one reason, I opine (5), why we are so fond of the recreatory avocations (5) that we set ourselves, and have such antipathy (5) to the tasks that our superiors (5[h]) impose upon (5) us: in recreation (5) we can proceed (5) as agrees with our preferences (5[i]).

But when we come to think of it, we perceive (5) that even to effectuate (5) our games well[j] a *sine qua non* (7) is the very routine that we so [hate, dislike, abhor, detest? 1]. At the outset we are sure to be only awkward bunglers, and to spoil any sport in which we endeavor (5) to participate.[k] We must of necessity (6) acquire proficiency (5) very slowly. To learn to play a good game of ball, or to make good time[l] on the racing-track, or to do ourselves credit in a jump, takes extended (5) and [diligent, assiduous, laborious? 2] practice, work that would be extremely (1) irksome and would prove insufferably fatiguing (5) if we were compelled (6) to do it. The same motions (2) must be repeated again and again until they become second nature, so as to be performed (5) almost without taking thought.[m] This is routine; but it does not seem

like routine, because we are so interested in attaining the result that we do not realize the difficulty and monotony of the process.[n]

Now suppose we could possess (5) the same *esprit de corps* (7, 2) in the occupation (5) that is assigned us (5) to do, accepting the hard means for the sake of the good end. Such enthusiasm (1) would assist (5) us over many tedious (5) places and take away a considerable proportion (5) of the drudgery. Nor would the task really be so difficult (5 [o]). The very routine makes work easy, because by it we come more and more to do our work spontaneously (5). If we do not go through the necessary drill, or if we go through it slackly, the [work, labor, task] is infinitely (1, 6) more arduous (5) when the obligation to do it comes, and it cannot be accomplished[p] so well. It is an old saying that "lazy folks[q] take the most pains." They must; because, not having mastered the beginnings, they are obliged to do as bunglers what with proper training would be executed with facility (5).

Routine looks forbidding only because she[r] is disguised; if we could observe (5) her in our necessary avocations (2, 5) as well as in our hours of relaxation (5) we should recognize her as one of our truest friends.

NOTES TO THE ABOVE. — a. "Each and every" is a much used provincialism (see Rule 9); only one of the words (which ?) is necessary here. — b. "The rising generation" is a stock expression (see Rule 13), of no significance here; say "boy or girl." — c. Select the word that expresses the right degree and kind of meaning. — d. "Clever" is the word to use here; to be distinguished from the provincial use. — e. "Long." — f. Would "task" or any shorter word than occupation be accurate here ? — g. An idiom might here be used: "to begin with." — h. "Others" makes a good antithesis to "ourselves" in the early part of the sentence. — i. Choose an idiom: "as we like." — j. "Depends more than anything else on." — k. Not easy to get a simpler word here. — l. "Make good time" is a manner of expression (technicalism) peculiar to sporting language, but quite admissible in literature. — m. "Taking thought" is an old-fashioned and good idiom. — n. The latter part of this sentence contains long words, but not inappropriate. — o. Choose a word that will make a simple and natural antithesis to "easy" in the next

sentence. — p. Would a simpler word be accurate here? — q. "Folks" is a provincialism, the proper term being "folk"; the word is not to be changed here, however, because it is quoted. — r. Routine is here personified; with what advantage?

3. Work out the following problems.

Change the following passage from the formal style in which it is written into language of your own more adapted to common people: "I write not to please or displease any description of persons; but I trust that what I have written according to the dictates of my mind will meet the approbation of those whose good opinion I am most solicitous to obtain. . . . While others seize every opportunity unblushingly to avow and zealously to propagate opinions destructive of good order, it would ill become any individual of contrary sentiments to shrink from stating his convictions, when called upon as he seems to be by an occasion like that which has now offered itself."

Describe the crisis of a game of foot-ball in language that a person unacquainted with the game will understand.

Write out in plain language (getting what help you can from the dictionary) your impression of what is meant by the following: the conservation and correlation of forces; ostracism in ancient times; the aristocracy of genius; international copyright.

Find equivalent idioms for the following: rushed toward him; he retreated; accord advance to liberty; through the instrumentality of fire and sword; to remain immovable.

II. WHAT IS DUE TO STANDARD USAGE.

Words may be both accurate and easy to understand, and yet not be reputable words; that is, they may be unsuited to the dignity or the permanence of literary expression. Before we may admit them into literature we must be sure that they are in good standard use.

This arises from the fact that English is not a dead language, like Latin or Hebrew, but a living one; and it evinces its life, just as is true of all living organisms, by taking in new material and casting off old wastes continually. New words come into use every year; of these, some pass at once into reputable and permanent usage, while others tumble about for a while in conversation and the newspapers and then vanish. In the same way old words go out of use, become obsolete, when the occasion for them has passed. Of course, then, there is a period in the history of every new word when it is *too* new to have made its place in the language good; and a word may have become so old as to sound not earnest and practical but merely fantastic and odd. To know the real status of a word is the claim that usage has upon us.

Good usage is the only real authority in the choice of reputable words; and what good usage is, in particular cases, it is not always easy to ascertain. The surest way to find it is by becoming familiar with the thought and expression of the best writers; it is to them that we must go for authority, rather than to the newspapers, or even to the latest popular novel. Authors, like words, must be tested by time before their expression may become a law for others.

I.

Rules definitive of good Usage.—As good usage is mainly a matter of detail, we must study the individual case rather than depend on general rules; all that these rules can do, therefore, is to indicate the lines along which inquiry and caution should proceed.

8. Be watchful of words that have newly come into vogue.

Not that we are wholly to abstain from using newly coined words; that would restrict the writer's liberty too much; but we should watch them, and make sure beforehand whether they have attained to good and standard repute. So long as their usage is doubtful it is safer not to employ them in writing at all.

Many new words come into fashion through the newspapers, and probably in most cases are employed in the effort to say things smartly or humorously. Others are coined in the heat of political or social discussion, and for a time, as they express what everybody is talking about, serve a useful purpose; but no one can predict whether they are to become permanent literary words or not.

NOTE. — To those whose culture extends no farther than the newspapers, such words as to *suicide*, to *sculp*, to *burglarize*, to *wire*, *walkist*, *speculatist*, *agriculturalist*, *reportorial*, *authorial*, may seem entirely good and reputable; and yet in literature that is designed for permanence or standard use such words have the unhappy quality of lowering the tone of any passage where they are admitted.

Words that have figured in political and social conflict, like *bulldoze*, *buncombe*, *gerrymander*, *boycott*, *mugwump*, have in some cases become standard, in others have died with their occasion or survive as words of doubtful repute.

9. Be too well informed to use slang and provincialisms.

Slang is to a people's language what an epidemic disease is to their bodily constitution; just as catching and just as inevitable in its run. While it is in vogue the streets and the newspapers are full of it. Like a disease, too, it is severest where the sanitary conditions are most neglected, where there is least culture and thought to counteract it. In such places slang words crowd out seriously chosen words, and become only counters rather than

coins of thought. Therefore be so well informed, cultivate fineness and fullness of vocabulary so assiduously, that when a slang expression rises to your mind you can conquer it by something more meaning. Do not let slang master you, but be its master.

NOTE. — To give examples of current slang is to run the risk of recording expressions that will soon be out of vogue and forgotten; but the following examples will at least illustrate what is or has lately been current: "He was *badly cut up* by the news"; "I was *awfully sat upon*"; "Everybody *jumped upon him*"; "Not *by a long chalk*"; "He settles down to *make his pile*"; "I am two dollars *shy*."

Of the same nature as slang, and subject to the same cautions, are the corruptions and contractions that find their way so easily into conversation; as, *confab*, *photo*, *postal*, *gent*, *pants*, *compo*, *cute*, *party* for person, *tasty* for tasteful.

A provincialism is a word used only in a limited part of the country. Outside of its district it sounds like slang. It represents, therefore, not general and literary but limited usage; it needs to be known and recognized for what it is, but not obtruded where it does not belong.

ILLUSTRATIONS. — In some parts of the country people instead of saying *I think*, say *I reckon;* in other parts, *I allow;* in others, *I calculate* (probably pronounced *calkilate*); in still others, *I guess.* — To say, "He *favors* his parents" is in some parts the way of saying he *resembles* his parents; some people call a person *mad* when they mean he is angry, and *clever* when they mean he is amiable or good-natured. — To use *like* with a verb (as in "Do like I do") is a provincialism; so is *right* for very (as in "I studied *right* hard.")

10. Be too earnest to use antiquated words and forms.

Some words and forms, which in ordinary speech have gone out of use, have when introduced into written discourse a quaint effect, as if the writer were trying to

imitate some old model. Herein lies the objection to the employment of such obsolete words. They do not sound as if the user were fully in earnest; they draw attention to the oddity of the form and by so much withdraw it from the importance of the object that the writer has at heart.

EXAMPLES. — The most common examples of the use of the old style are found in the pronouns *thee*, *thou*, *thine*, and in the verbal forms in *-eth* and *-est*.

Following is a list of the most frequently used archaisms: —

Perchance, peradventure, anon, erst, hight, cleped, yclept, whilom, behest, quoth, iwis, erewhile, verily, yea, eke, wist, wot, trow, twain, wight, irk, list (for will), y^e^ (for the), y^t^ (for that).

All these words, or most of them, have their use; but in ordinary prose, the prose of conversation and familiar discourse, they have an estranging effect.

For both old words and new, therefore, the often quoted rule laid down by Pope is eminently sensible and safe: —

> "In words, as fashions, the same rule will hold;
> Alike fantastic, if too new, or old:
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside."

II.

Exercises in conforming Words to Usage. — It will be observed that the employment of an expression not in good standard usage — a provincialism or an archaism — gives a different sound to the passage; lowers its tone, or makes it sound fantastic. This will help us understand what is meant by differences in style; especially when we compare the effect produced by such means with the effect produced by bookish and pretentious words.

1. Correct the following sentences, applying all the rules hitherto given.

Quite unbeknown to his party he had sent in his declinature just after the debate had been closured.

The villains had went in for a big steal; it was hard lines, therefore, when their pal gave them away.

It was this man's business to overlook the whole establishment.

The criminal is to be electrocuted on Friday, the fourth of May.

He allowed that I hadn't ought to locate in that section; it was not a healthy neighborhood, he said.

The treatment that the doctor had prescribed previous was considered as a sure preventative of this species of disease.

The action of this man was quite exceptionable, and so aggravating that no one can blame the employer for being on his ear about it.

Immediately he saw me he turned partially around and seemed to be looking everywhere for some means of escape.

It is a very sightly place, and the atmosphere is good, but the water is not healthy.

He is nowhere near so smart as he pretends to be; that you can see with half an eye.

"I become entoiled in their labyrinthine circumplications and multiflexuous anfractuosities." [1]

His whole report was saturated with *couleur de rose.*

David went to town to get his old watch fixed, but the jeweller told him the thing was no good.

He had travelled quite a piece before his comrades put in an appearance.

He umpired the game to the satisfaction of all; and that is saying a good deal when we reflect how ready everybody is to jump on the umpire.

[1] Imitation of Dr. Johnson, Watson, "Excursions in Criticism," p. 156.

Have you heard how old Mrs. B. is? William said he reckoned, from certain indications, that she was enjoying right poor health.

Such a quantity of sheep as I saw at Hampstead Heath the other day! I could hardly help looking round to find some shepherd swain who perchance might be tending them, as erewhile men were wont to do in the days of poetry and romance.

There was a confliction between the reporterial and managerial functions of the concern.

When young L. made his proposition to leave and locate in the West, his employers began to realize that he was not a party to be spared; so by increasing his salary they induced him to remain, and before many years he was a great success in the way he financed the firm's affairs.

I should admire to do what you propose; but the fact is I have so many matters on the *tapis* that I am already laboring under an *embarras des richesses*.

I sent him a postal two weeks ago, and he has just sent me a cablegram in return.

By this time Bill had grown rampageous; in fact he was downright mad at being, as he conceived, so awfully sat upon.

He plead for his home and his family; he claimed that it was destitution that led him to the criminal action; he intimated that *mutatis mutandis* his prosecutors would do the same.

I think you are real kind to pay attention to the behest of such an insignificant wight as I am.

2. Rewrite the following composition, aiming to make the expression simple and natural, but not slangy or provincial.

Two RIVAL schools, in sections (8)[a] not far apart, used every season to contend (6)[b] on the diamond (7). At the commencement (5) of the year the two nines were naturally much talked up (9)[c], and all sorts of [theories, surmises,

guesses, conjectures? 2] were rife as to which would be proven (4) to have the most sand (9).

One spring the odds[d] seemed all in favor of the school at Easton. Few of the old boys had left (3) at the last commencement, and those who still stopped (2) at the school were all elegant (1, 9) players. Stub Jones was the crack[e] pitcher of the country (1), and he was well backed up (9) by the catcher, Will White. And surely for years no school had seen such an A1 (9)[f] first-base man as Lengthy Mills. Jim Daggett, the captain, was a little too much of a blow (9) to be real (4) pleasant, but he was regarded by all as a very smart (9) leader. On the other hand, the West Templeton nine were rather down in the mouth (9). Its captain, Tom Eddes, though a level-headed chap (9) had never been in it much (9) captaining (4), and he had no less (2) than five raw players to shove through (9) for the campaign. When the season opened he had trained them for all they were worth (9); but while none were so bad (2) as to be a positive disgrace, none could be said to play any great shakes (9) of a game.

The [crucial, decisive, critical? 1] game of the season was played on the Easton field. No one of the home nine had any question but what (4) they would win, especially as they had the advantage of their own ground. On the day of the meet[g] Jim Daggett was everywhere, shooting off his lip in great style (9). To him the game was about (2, 6)[h] won already.

As the game progressed, however, some little points (1)[i] could be noticed which were calculated (2) to help an expert size up (9) the teams. Lengthy Mills made some phenomenal (2) plays at first base, but he so lost his head (9) at the applause that followed that he made some bad (1)[j] errors. Stub Jones was pitching a great (1)[j] game; but the West Templeton boys got onto (2) him and pounded him all over the field (7, 9); while the captain had his batters so poorly grouped that no one could be [counted, depended? 2][k] on to support the others. In contrast to this loose playing, it was

worth while (1) to look at Tom Eddes's men. [Each, every? 2] one did just as the captain ordered; a word or a look, and the man was in it every time (9). Tom had his batters so elegantly (2, 9) arranged, too, that an uncertain batter would do the least harm by an error (7)[l] and the most good by a hit. By the middle of the game it was apparent (1) to all that West Templeton was steadily beating (1)[m] the Easton boys; at which the latter became so rattled (9) that they went all to pieces (9). And when the game ended seven to two in West Templeton's favor, the home team and their friends were a glum lot (9), you may be sure.

It is the team-work that does the business (9); playing for a brilliant record cannot be depended on to be a success (2).

NOTES TO THE ABOVE. — It will be noted that the slang expressions, wherever they occur, have the fault of not saying enough; they are only a conventional symbol of the thought, but do not express it finely and delicately. This is the great fault of slang, a fault for which its acknowledged raciness does not make up.

a. "In sections" may be omitted without impairing the thought. — b. Use the idiom "try conclusions." — c. This provincialism should be replaced by a more definite word. — d. "Odds" is a good idiom; do not change it. Note the difference in tone between such an idiom and slang. — e. "Crack" has been a slang term, perhaps, but for the free and natural style of this paper it is admissible usage. — f. In clearing away the slang expression, is any adjective really needed in its place? — g. This verb has passed into usage as a noun, and hence Rule 4 need not be applied. — h. Try the idiom "as good as." — i. "Points" is not incorrect, but it is not definite enough; try, e.g. "differences." — j. The same remark applies to both these; they should say more, be more specific. — k. The two words equally good perhaps; it depends on what you want to say, — whether regarding them beforehand or at the time of play. — l. "Error" is perhaps unnecessarily technical; for the general reader try "misplay." — m. Not finely enough discriminated in meaning; try "outplaying."

3. Work out the following problems.

Write about some old-fashioned person whom you have met, and imitate his or her provincial ways of speaking.

Describe a boys' or girls' club, and try to discriminate their ways of speaking.

Find the meaning of the following provincialisms: I will take it kind of you; that is a nasty piece of music to play; I disremember to have seen it; shall I assist you to some bread; he took him to do.

IV. WHAT IS DUE TO GOOD TASTE.

A composition may be composed of words quite unobjectionable on the score of accuracy or plainness or current usage, and yet be lacking in good taste: it may be crude where it ought to be graceful and smooth, or affected where it ought to be natural, or tawdry and pretentious where it ought to be plain. He who would write well, therefore, needs to educate his taste.

Good taste in writing comes in great degree from inborn aptitude, but not wholly, nor will aptitude without training suffice to confer it. To give his natural taste firmness and fineness a writer needs to read the best literature, not merely so as to know it, but so as to *feel* the beauty, the fitness, the charm, the strength, of a well-chosen word. So words may come to affect him much as music does; for language has its harmonies and discords, as well as its questions of correctness or error, to those whose ears are trained to hear them.

I.

Rules promotive of Taste. — The secret of good taste lies preëminently in adaptation. We need to know just what treatment a subject requires, whether high or low, whether simple or elaborate, and to give each idea its fitting dress.

11. Beware of the false garnish of "fine writing."

The most frequent sin against good taste in writing is trying to dress up a common subject or idea in unusual and high-sounding words. Different names are given to this fault: in slang it is called "highfaluten"; printers call it "flub." It is the kind of dialect which cannot bear so homely a word as *spade*, but is more likely to say "agricultural utensil frequently employed for purposes of excavation"; which instead of saying "a great fire" says "a disastrous conflagration"; and rather than say plainly "a man fell" tries to make the assertion less common by saying, "an individual was precipitated." In this manner of writing all the common things of life take on artificial forms.

ILLUSTRATIONS. — The following, from W. W. Story,[1] shows the difference between common speech and "fine writing": —

"Mr. Jones boldly says to Smith at supper, 'If you say that again, I'll knock you down.' But the newspapers report that 'he intimated an intention to prostrate his opponent.' Jones also adds that Smith is a blackguard and a rascal. Smith's friends say that 'Jones *alluded* to him as not being honorable in his conduct.'"

"Fine writing" often crosses with using less simple words than the subject will bear; see Rule 5. It is to be distinguished from euphemism (Rule 1; page 11 above), which latter, rightly used, has a justification in accuracy.

For an excellent discussion of this vice of "fine writing," with many examples, see Lowell's Biglow Papers, Introduction to Second Series.

Such use of terms beyond the call of the occasion is peculiarly the fault of those who, with little experience in writing, think that the distinction of a subject lies in words about it rather than in its own inherent character

[1] "Conversations in a Studio," vol. ii. p. 386.

12. For prosaic work discard poetic forms. By "prosaic work" is not meant here merely work in prose, for prose may sometimes be applied to subjects not prosaic. The meaning rather is, prose expressing common homely ideas, and in the spirit of ordinary life.

EXAMPLES. — There is no occasion, for instance, to put the common connectives and adverbs in shortened form in prose, nor to use any of those condensed words which poetry employs mainly for rhythm. The following are examples: —

Oft, for often.
Morn, for morning.
Marge, for margin.
List, for listen.
'Neath, for beneath.
E'er, for ever.
O'er, for over.
Ne'er, for never.
'Mid, for amid, or among.
E'en, for even.
'Gan, for began.
'Twixt, for betwixt.

Such words also as *dole*, for sorrow, *lore*, for learning, *bale*, for grief, *dire*, for dreadful, *gory*, for bloody, *natheless*, for nevertheless, are sure to sound affected in ordinary prose, both because they are from the poetic vocabulary and because they are antiquated. Compare Rule 10.

It is natural for poetry to seek condensed expression; natural also for it to employ unusual words, more striking and picturesque, or more quaint and archaic, or more sonorous and euphonious, than the words of ordinary prose.[1] As prose becomes more like poetry, in subject or in spirit, it shows a similar tendency to employ the less usual words and forms; as in *wrought* for worked, *hoary* for ancient, *yeomanry* for farmers. These are not unfitting to higher forms of prose; but to use such forms gracefully one's taste must be educated up to it.

[1] For Poetic Diction, see Genung's Practical Elements of Rhetoric, pages 48–63.

13. Be too independent to use hackneyed and stock expressions.

Many expressions have been in use so long and have been so much bandied about that it requires less thought and effort to employ them than to leave them alone; they have become a kind of literary slang, witty or felicitous once, but now simply worn out. Other words not lacking in dignity or propriety, need to be watched and restricted in use just because they are becoming *pet* words, and are in danger of being so overworked as to become mannerisms. Words begin to lose their power as soon as they become stock expressions.

The caution is not against using these words at all, but against using them unthinkingly. Be independent enough to think out your own expression, whether it is as good or not; then it will represent real thought as far as it goes.

EXAMPLES. — *Of outworn and hackneyed expressions.* Such expressions as *weaker sex* for women; *lords of creation* for men; *rising generation* for young people; *the hymeneal altar* for marriage; *tripping on the light fantastic toe* for dancing; *a counterfeit presentment* for portrait; *the cup that cheers but not inebriates* for tea; *the bourne from whence no traveller returns*, for the grave.[1]

Of pet words: trend (as in, the trend of modern thought); to be *in touch;* to *voice;* the *average* man, or the average anything; all assertions seem to go by average nowadays. To this head also may be referred the use of some foreign idioms; as, "That goes without saying"; "a pronounced success"; "he has the courage of his convictions."

[1] This is generally misquoted, the real expression being —
"That undiscovered country, from whose bourne
No traveller returns."

II.

Exercises in making Expression tasteful. — Note how different is the effect produced by these expressions from the effect produced either by bookish and learned terms or by slang and provincialisms; we here feel that the writer is trying to impart an unreal distinction to commonplace ideas or else that he is intentionally making elaborate fun, and in either case that the word does not adapt itself to the thought.

1. Correct the following sentences, applying where necessary all the rules hitherto given.

A new millinery shop has recently been inaugurated in our street.

How sweet it is to repose 'neath the umbrageous foliage, with nought save the murmur of a tiny brook to break the stillness of the summer night.

An immense concourse of spectators assembled to witness the burning of the Home Rule Bill in Belfast.

His nether extremities were encased in a species of Scotch tweed.

I am quite well to-day, though that severe contusion of the integument of the knee has left me far from sound.

The appointments of the apartment were very luxuriant; and without I am greatly mistaken they must have cost a pile.

I shall be very pleased to render you any practical service.

At this point the elderly individual refreshed his olfactory organ with a pinch of snuff.

The unprecedented inclemency of the weather necessitated postponement of the meeting.

"The creak of the screw-nails presently announced that the

lid of the last mansion of mortality was in the act of being secured above its tenant." [1]

He partook of ample refreshment, consisting of a generous portion of juicy beef, accompanied by the staple edibles of the season.

When I saw him he was indulging in numerous minatory expressions, which seemed to be aimed at the majority of the residents of the locality.

"An isolated stellulated light illumined the snow." [2]

The post-prandial deliverances of Mr. Depew are justly celebrated the world over.

The trend of modern pulpit language is strange to the average observer; he cares little for it because it does not seem to him to be thoroughly in touch with the everyday needs of mankind.

Perchance some day he may e'en be willing to give o'er his querulous complaints against the world, and precipitate himself heartily into some unselfish and righteous cause.

Four windows gave onto the grounds of the edifice, affording a beautiful view.

"The celebration is a breakfast, because a dinner on the desired scale of sumptuosity cannot be achieved within less limits than those of the non-existent palatial residence of which so many people are madly envious." [3]

The votaries of the piscatorial art, having enjoyed a day of excellent sport, first discussed their evening repast at an inn, where they did ample justice to the viands there provided, and then, proceeding to their respective residences, retired to their downy couches, and were soon in the embrace of Morpheus.

The ultimate effect of the Nicotian weed upon certain groups of ganglionic nerve-cells deep in his cerebrum was to reduce him to a state of somnolency.

The devouring element destroyed the edifice in its entirety.

[1] Quoted from Sir Walter Scott, by A. S. Hill, "Our English," p. 131.

[2] Quoted from a modern novel, by A. S. Hill, "Our English," p. 130.

[3] Quoted from Dickens, by A. S. Hill, "Our English," p. 132.

It was a difficult climb; but once he had arrived at the apex the magnificent view over the spacious country, 'mid the trees 'neath whose shade quantities of sheep were pasturing, more than repaid him for his severe exertion. //

2. In rewriting the following composition, you will notice that, as it is conceived in a somewhat humorous spirit, there is a natural tendency in some places to enhance the humor by an approach to "fine writing." To some extent this is quite admissible, being virtually descriptive (see below, Rule 61). The real question, however, is one of fitness. Ask yourself in each case whether the fine or pretentious expression is justified by the idea or is too elaborate for it: this is the real test by which to detect "fine writing." What is common in idea does not need any adornment of language.

It is dolorous (12)[a] to contemplate how a swell (9) young gent (9) whom I once knew was imposed upon by certain [friends, companions, associates, comrades? 2] of his.[b]

Fred Spinner, who had a considerably greater fund of ducats (11)[c] than of cerebral endowments (11),[c] and who possessed[d] withal a comely physiognomy (11) and a graceful figure, was one of the *jeunesse dorée* (7)[e] of the rural locality (11) of Wilton. Our youthful scion's (11) predominating (11) weakness was a propensity (11) for gorgeous habiliments (11). He always attired his shapely form (11) in the tip-top (9) of the fashion, and was among the first to sport[f] the new styles. One year, at the annual reappearance of that vernal season when a young man's fancy lightly turns to thoughts of love, or clothes (11, 13),[g] it became known to his friends through his professor of the sartorial art (11) that he was secretly fabricating (2, 5) a costume that was destined (5) to dumfounder (9) the natives (13). It was to be finished by Saturday evening, so that if the weather smiled propitiously upon him (13) Fred could make his *début* (7) in all his glory[h] on Sunday. The

friends inquired eagerly into his design, down to the last details but did not let Fred know that they had stolen his secret.

Another youthful specimen of the *genus homo* (7, 11, 13), of about Fred's age and size, named Sim Lewis, was a kind of village pet. Through some mishap of sickness or accident in his childhood he had been left rather incompletely furnished in the upper story (11), and now followed the honest but not strictly illustrious (11) [i] occupation of polisher of pedal integuments (11) and general servant. This Sim Lewis was chosen by the reprehensible individuals in question (11, 13) to be the innocent instrument [j] of what is vulgarly denominated [k] a put-up job (11) on Fred, a scheme which the sartorial artist (11), as it was decidedly to his own advantage, was not slow to abet.

The eventful Sunday was as pleasant as could be wished, and all was reported ready. The conspirators, who were not to be seen, were keenly awaiting developments (8, 13).[l] About ten o'clock our hero (13) appeared at the top of Main Street, his whole locomotion and deportment (5) betraying [m] that, as the vulgar hath (10) [n] it, he thought no small beer of himself (11). As he neared the Baptist Church, however, he was [surprised, startled, horrified, dismayed? 1, 2] to see the wielder of the boot-brush (11) [o] coming to meet him, arrayed (12) [p] also in the acme (5, 8) of the fashion. A second glance revealed that Sim's suit was an exact repeat (4) of his own; the same vociferous (11) plaid in the pants (9), the same resplendency [q] of waistcoat,[r] the same patent leather boots, the same style of hat — a grey beaver with broad black band. It was a cruel blow to Fred to witness (2, 11) his faultless styles [adorning, bedecking, decorating, dressing up, bedizening? 2] an idiotic individual (11).[s] His jaw dropped, his stride wilted to a spiritless shuffle,[t] and turning hastily up a back street, he speedily became invisible to the naked eye (13).

Sim continued to wear his clothes until they were in rags, but no money could have hired Fred to indue (5) himself again with the ill-starred habiliments (11).[u]

NOTES TO THE ABOVE.—a. The equivalent most fitting to this place, perhaps, is "painful." To call the occurrence painful when it is rather amusing is what is called irony, and is admissible in humor.—b. An idiom; see Rule 6.—c. Put each of these into a single word, the simplest you can find.—d. Possessed is not too pretentious a word here.—e. To translate this French phrase literally, "gilded youth," would still be undesirable, as it is a stock expression. "One of the village exquisites" would be fitting here.—f. The word sport admissible here.—g. Is the long hackneyed quotation needed here at all? Do we need to set off the spring? Say merely "One spring."—h. "In all his glory," though a stock expression, will have to be used here.—i. No description of the occupation is needed.—j. "Innocent instrument," though somewhat learned sounding, is exact.—k. One characteristic of "fine writing" is to shun slang and vulgarity, and when using it to advertise it as here. Choose an equivalent that will clear the whole affectation away.—l. "Awaiting developments" is a hackneyed newspaper expression.—m. "Betraying" is the exact term.—n. Another mark of "fine writing" is the occasional use of an antiquated form.—o. Is anything gained by this fine expression? Why not simply Sim Lewis?—p. "Arrayed" is more natural to a higher style of prose, or poetry.—q. "Resplendency," though an elaborate word, is in place here.—r. A trade-word for waistcoat is "vest"; but waistcoat is better.—s. The plainest word is here the most effective, "a fool."—t. This clause is descriptive, but not "fine writing."—u. Is there any call for refining on the expression here?

3. Work out the following problems.

Write a short account of a street catastrophe—a collision, a runaway, a man injured, a crowd gathered; and be careful in writing not to use stock expressions.

Describe the approach of a summer twilight—the stillness, the weather, the appearance of the landscape; using fitting language; but shunning poetic words and forms.

Put into a sentence of three words all that is of practical importance in the following: "One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion."

CHAPTER II.

PHRASEOLOGY.

AFTER the question how to choose words so as to satisfy the demands of precision, plainness, good usage, and good taste, rises immediately the question how to put words together so as to make correct and clear sense.

Scope of Phraseology. — With the putting of words together the science of Grammar has to do; and indeed, so far as these elementary qualities, correctness and clearness,[1] are concerned, grammatical usages must enter into Rhetoric. It is the business of the present chapter to gather together such of these as require special attention; hence, for our present purpose, we may define Phraseology as the grammar part of composition.

In the present chapter, then, we are not thinking of the completed sentence, as such. That, with its complexities of structure, is reserved for a future chapter, being the first finished result of the organization of materials. We are thinking rather of the elements, whether words, phrases, or clauses, that go to make up the sentence, and of the various problems of relation, agreement, and arrangement that have oftenest to be solved in the work of composition.

Some Definitions. — In order to discuss more intelligently the office of these elements, a few definitions are here necessary.

[1] Other qualities involved in composition are reserved for the next chapter, on Special Objects in Style.

A SENTENCE is a combination of words expressing a complete thought.

In order to express any complete thought, whether in sentence form or in the larger forms of the paragraph and the whole composition, two things are necessary: first, we must have something to talk about; secondly, we must say something about it. These two necessary elements in the simple sentence are called the SUBJECT and the PREDICATE. Reduced to the nucleus form where each of these is represented by a single word, a simple sentence consists of a substantive (noun or pronoun) and a verb; as in the shortest verse of the Bible, "Jesus wept."

But the subject is often more than a single word, being made up of the substantive word and any accompaniments that go to modify or extend its meaning. The predicate verb, likewise, seldom stands alone; it may have an object, or (if it is any form of the verb *to be*) a noun or adjective in predicate, or modifiers. And any of these accompaniments, as also the principal elements, may be words or phrases or clauses.

ILLUSTRATIONS. — 1. The following examples will show some of the forms in which subject and predicate may exist.

Subject noun: *Alexander* sighed for more worlds to conquer.

Subject pronoun: *He* was covetous of universal dominion,
which was the supreme ideal in ancient times.

Predicate verb with object: He *had* many able *generals*.

Predicate verb with adjective: He *was abler* than any of them.

Predicate verb with noun: He *was* the greatest *conqueror* of the ancient world.

The above examples have confined themselves to cases where subject and predicate are represented, in their nucleus, by single words. But a subject may take the form of a phrase or a clause; a predicate

also may be complicated by phrases and clauses in various ways; which, however, need not be brought up here.

2. To show the various forms that modifiers may assume, let us take the nucleus-sentence given above and add modifiers to the subject and the predicate.

Subject.	Predicate.
Jesus	wept.
The kind and friendly Jesus	silently wept with sympathy, as he stood by the grave of his dear friend Lazarus.

Of word-modifiers we notice here the adjectives "kind," "friendly," "dear"; the adverb "silently"; the possessive "his"; and a noun in apposition, "friend."

A PHRASE is a group of words making up one grammatical construction, but not containing a finite verb, and not of itself making independent sense.

Though not admitting a finite verb, a phrase may contain a verb in the infinitive or a participle; so the three classes of phrases are Prepositional, Infinitive, and Participial.

EXAMPLES. — Only phrases of the first class are exemplified in the sentence above.

1. Prepositional phrases: "with sympathy"; "by the grave"; "of his dear friend Lazarus."
2. Infinitive phrases: "to estimate fairly"; "in recounting."[1]
3. Participial phrase: "being an enthusiast in science."

A CLAUSE is a group of words making a complete grammatical sentence in itself, that is, containing a subject and a predicate; but at the same time it is only a member of a larger sentence. Its connection with other

[1] For a justification of this form in -ing as an infinitive, see Earle. "Philology of the English Tongue," pp. 536–544.

parts may be indicated by a conjunction or by a relative; or the connection may be left unmarked.

Clauses are either SUBORDINATE in sense to something else, — giving, that is, some condition, some restriction, some accompaniment of time, place, or manner; or COÖRDINATE with something else, — that is, giving a fact or assertion of the same rank and importance. This is rhetorically the most important thing to learn about clauses; for a great deal of the management of sentences depends on knowing what is subordinate and what coördinate, and on being able to make any element one or the other at will.

ILLUSTRATIONS. — The sentence above given contains only one kind of clause, a subordinate clause with conjunction: "*as* he stood by the grave of his dear friend Lazarus."

The following will exemplify various kinds of clauses: —

Conjunctional Clauses.

Subordinate.	Coördinate.
"*If* you want to get home in a whole skin,	get out by the back door *as quickly as* you can, *and* make off."

Relative Clauses.

"The peace

Subordinate (Restrictive).	Coördinate.
that was now made,	*which* is known as the peace of Westphalia,

made some important changes in Europe."

"The man

Subordinate (Restrictive).	Coördinate.
whom we saw, and *of whom* I was speaking the other day,	is of great influence in the Company's counsels, *where* genius is sure to be appreciated."

In the last example it will be noted that clauses may be subordinated to something else, and yet be coördinated together ("whom we saw *and* of whom," etc.).

Important Requisites. — For proficiency in phraseology, it is of special importance to know in all its parts how a sentence is grammatically built; to know just what is the office and what the rank of every element; and to keep track of the relations of parts to each other, however near or remote, and whatever their order. This your study of grammar has already taught you, in what is called PARSING.

But parsing, as related to rhetoric, has to be understood in its broadest sense. We are concerned, not so much with the form of any element, — whether word, phrase, or clause — as with its office, what it *does* in making up the assertion. And, in getting at the office of elements, we have even to discard to some extent the grammatical terms to which we have been used, and speak in a broader, more distinctively rhetorical dialect.

Whether word, phrase or clause, then, any element of a sentence is either (1) a principal element, or (2) a modifier, or (3) a connective.[1]

1. If a principal element, it is either a subject or a predicate; for the definition of which terms see above, page 49. To determine these two parts is the first great step in the mapping-out of a sentence; it is like laying down the theme and the proof of a discourse.

2. If a modifier, it may be referred either to the subject or to the predicate or to a modifier of higher rank,

[1] For rhetorical parsing we may leave out of account at present those irregular parts of speech called Interjections.

that is, it may be either adjective or adverbial; but the important rhetorical question is not so much concerning the kind of modification as the placing of the modifier; it must be put where it will be associated without fail with the element it is intended to modify.

3. If a connective, it may serve to introduce either a phrase or a clause; but the grammatical question whether it is thus proved to be prepositional (participial, infinitive) or conjunctive yields to the more important rhetorical question whether what it introduces is subordinate or coördinate, and the accompanying question how to give just the right degree of subordination to what is introduced.

It will be remembered that as soon as we have built a phrase or a clause this becomes in its turn a realm in itself, wherein we have to note the principal elements, the modifiers, and the connectives, in the same way as in the larger constructions of which it is part. This opens a new field wherein we have to compare part with part, and wherein we have to balance constructions. Thus a complicated sentence becomes something like the government of the United States; wherein the national government is concerned with the principal subject and predicate, their modifiers and connectives, and wherein the state governments are concerned with the internal structure of subordinate phrases and clauses. It is evident, then, that it will not do to let a state government so encroach on the national as to seem too obtrusive or important.

Synopsis of Phraseology. — The practical rules that are of most importance in phraseology may be gathered under the following six heads: —

1. Grammatical Forms needing Caution.
2. Placing of Modifiers.
3. Concord.
4. Words with Antecedents.
5. Correlation.
6. Precautions for Clearness.

These rules comprehend, if not the most interesting, certainly some of the most important processes in composition.

I. GRAMMATICAL FORMS NEEDING CAUTION.

Some of the forms of noun and verb, of participles and auxiliaries, of adjectives, adverbs, and possessives, are so frequently disregarded or used wrongly that, although fully treated in any grammar, they need to be recapitulated here.

I.

Grammatical Rules especially important. — It is the object here not to give a multitude of rules but as few as possible, and only such as contain important principles.

14. Be heedful of foreign and irregular plurals.

It is a frequent tendency of those who have not studied foreign languages to regard all words that do not end in *-s* or *-es* as singular; which tendency leads sometimes to ludicrous errors.

In a similar way some people are inclined to regard all words ending in *-s* or *-es* (the letters or the sound) as plurals, and to use the verb accordingly or make singulars to correspond.

ILLUSTRATIONS. — 1. *Of foreign plurals treated as singular.* When Addison writes, "The zeal of the seraphim as the character

which is given us of *him*," he is unmindful of the fact that the word *seraphim* is the plural of the word seraph. Some show their ignorance of this Hebrew plural in *-im* by putting an English plural after it, as *cherubims*. — So also to write, "The Aurora Borealis is a very strange *phenomena*," "our *data* for determining character here *is* very meagre," is to show ignorance of the Greek form of the plural.

2. *Of singulars treated as plural.* "In Fayal the Azore" assumes that "Azores" is plural, which it is not. — "The huge Cyclop," — as if Cyclops were more than one. — "His pulse *were* about ninety a minute" assumes the existence of some unknown singular for the word. — The word *news* is best treated as a singular; the tendency also by the best writers seems to be to treat most words ending in *-ics* (mathematics, politics, tactics), except perhaps *athletics*, as singular.[1]

The plural sign of a compound word should be affixed to the main or fundamental part of the compound; except in some words of measure where the sense of main and subordinate parts is not regarded.

ILLUSTRATIONS. — "Mothers-in-law" is correct because *mothers* is the main word. "Maid-servants," "man-clerks," "woman-clerks," are correct for a similar reason. "Men-servants," "women-servants," Biblical forms, are an exception. — "Spoonfuls," "cupfuls," "shovelfuls" are correct forms, because the endings are not thought of as a subordinate part of the word.

15. Confine the possessive form mostly to persons.

In ordinary prose the accepted usage of the possessive form is limited, for the most part, (1) to persons, as, "my father's house," "Thackeray's cynical moments"; (2) to time expressions, as, "after an hour's delay"; and (3) some idioms, as, "for brevity's sake," "a day's march." Beyond this usage the possessive form is to be employed with great parsimony and caution.

[1] Hill, Foundations of Rhetoric, pp. 45, 46.

TENDENCY TO EXTEND USAGE. — In newspaper and advertising English there is a growing tendency to employ the possessive form with an impersonal word; as, "England's glorious history"; "A train's narrow escape"; "America's best five-cent cigar." This is one of the things to be watched and avoided; at present it sounds like a cheap attempt at fine writing.

A similar tendency may be noted of the relative *whose*, which ought to be used only sparingly to refer to other than a personal object or an impersonal object personified; *of which* should be used for inanimate objects unless the use of it makes the style too lumbering.

Poetry is much freer than prose to use the possessive with impersonal words; thus, "my heart and my heart's joy," which sounds affected in ordinary prose, is quite natural as an impassioned expression such as we associate with poetry. It is the presence of the emotion that justifies the difference in style.

16. Be watchful to adapt pronoun case-forms to the actual case.

It is only the pronouns that have distinctive endings for nominative and objective case; and whenever we introduce a pronoun we need immediately to think what is or is to be its government, and make the case-ending correspond. It is in the ability it gives to do this instantly and accurately that the great advantage of being proficient in *parsing* lies.

ILLUSTRATIONS. — In the following sentences, which represent very common errors, it requires only a quick sense of grammatical government to adjust the pronoun to its case. "This is an important question for you and *I* to decide" (where *I* should be changed to *me* because the pronoun is the object of *for*); "It makes *we* Americans think we are being systematically despoiled" (*we* should be changed to *us*); "*Who* do you take me for?" (*whom*, object of *for*).

Such a sentence as, "I will give this to *whoever* shows the most skill and endurance" raises a question, on which not all are agreed,

as to whether *whoever* should be used, as subject of "shows," or *whomever*, as object of "to." It is not "whoever" alone, however, but "whoever shows the most skill and endurance," that is the real object of "to"; hence it is better to keep "whoever" in the nominative, as that is its real office within its clause.

Than whom, as in the sentence, "Wilfred, than whom no truer friend to me exists, counsels this course," is an anomalous expression (*than* being treated as if it were a preposition with an object, whereas it is a conjunction) which it is better to avoid. The high example of Milton has given currency to the phrase.

17. With two objects use comparative degree; with more, superlative.

When an object has *more* of some quality, it is more than some other object has; or if more than all other objects, the all other are put together and make, for comparison, a single object. When an object has the *most* of some quality, it is regarded as one of a whole class; and a pair is not large enough to make up a class.

ILLUSTRATIONS. — Do not say, "He is the *eldest* of the two brothers," but "the elder." Say "eldest of the three" (or more); or you can say "eldest of the family." In the latter example the superlative is used with a collective noun implying more than two.

Quite like a comparative in principle are the words *either*, *neither*, *the former*, *the latter*, which should not be used to refer to more than two objects. When more than two are spoken of, use *any*, *none*, the *first*, the *last*. "He was stronger than *either* of the three competitors" (say rather, than *any*). "Three men were implicated in the crime, Ebbitt, Ranger, and Williams; of these the *latter* (say rather the *last named*) received the severest sentence."

18. Do not compare what has no degree.

Some qualities of objects are incapable of comparison because they are already expressed so absolutely that we cannot think of them as greater or less. The use of endings or adverbs of comparison with such qualities involves, therefore, an

absurdity; this we realize by reflecting on the nature of the quality.

ILLUSTRATIONS.—Such words as ***unique***, ***perfect***, ***extreme***, ***unanimous***, ***square***, ***round***, cannot be thought of as having more or less of the quality; what is unique cannot be more unique; what is perfect cannot be less perfect, though an object can be less ***than*** perfect.

Such expressions as "more preferable," "more superior," "most straitest" are wrong, not because the qualities do not admit of degree, but because the expressions involve a double comparison.

19. Express clearly the subject of a participle.

Form the habit of thinking immediately, whenever you use a participle, of the word to which it belongs, so as to give that word a place in the construction; otherwise the word is very liable to slip away from you, and something else to take its grammatical place. This is called the error of the "misrelated participle."

ILLUSTRATIONS.—Thus, "*Speaking* with a poor woman about the daughter of her neighbor, *she* said"—is wrong, because the real subject of the participle is crowded out by another word. Say rather, "Speaking . . . *I* heard her say," which supplies the subject "I," or (better still, perhaps, in this case) change from the phrasal to the clausal construction. "As I was speaking with . . . she said."

The error of the misrelated participle is frequently incurred by changing unadvisedly to the passive construction; thus, "Having just now spoken rather of the disciples than of the Master, this opportunity may be taken to say that," etc. Say rather, "*I* may take this opportunity."

NOTE.—The subject of a participle ought to be either in the nominative or in the objective case, not in the possessive. Thus, "Not ***having seen*** them for some years, ***her*** arrival occasioned much excitement," does not give prominence enough to the subject of the participle (the possessive being virtually only an adjective) and supplies another word (*arrival*) to which the participle might be grammatically related. If it be objected that this sentence is not mislead

ing, as no one would naturally refer *arrival* as subject to *having seen;* the answer may be made, and laid down as a general rule of speech, DO NOT SAY GRAMMATICALLY WHAT YOU DO NOT MEAN ACTUALLY; there is always liability of ambiguity if you do.

20. Use indicative mood when the condition is certain; subjunctive when it is doubtful.

The indicative mood, as its name implies, is used to *indicate* **what really is or what we regard as a fact.** We may use it after a conditional conjunction like *if* or *though*, but when we do we regard the condition as actual. Using the subjunctive mood, we regard the condition as merely supposed, and imply that it is not actual. The distinction between the two moods, which is real and important, is too little observed now-a-days.

ILLUSTRATIONS.—In the expression, "If Mr. B. *is* present will he please come forward," his presence is looked upon as a fact, and the mood of the verb is indicative. In the expression, "If he *were* here, we could get much information on this subject," his presence is only supposed, the implication being that he is not actually here; and the mood of the verb is subjunctive.

In the scripture verse, "Though he *were* a Son, yet learned he obedience," the two clauses are inconsistent with each other, because the first, given as supposition ("were" subj.), implies that he was not a Son, while the second asserts a fact based on his being actually a Son; accordingly the Revised Version has changed the expression to "Though he *was* a Son, yet learned obedience."

NOTE.—The subjunctive mood is generally used after such words as *if*, *though*, *unless*, *except*, *lest*, *whether*, *that*. Sometimes, however, the expression is condensed, the particle being implied; as, "Were I perfect, yet would he prove me perverse."

The question whether, in any case, subjunctive or indicative mood should be employed is often a question whether doubt or fact predominates in the condition.

21. Use shall when the speaker assumes control of the future; will when he asserts purpose of it.

The primary implication of the word *shall* (Anglo-Saxon *sceal*, ought) is obligation; of the word *will* (Anglo-Saxon *willan*, to will) purpose, intention. These meanings are traceable, with greater or less distinctness, in every use of the words; but the effect differs according to the person to whom the assertion applies.

Thus, by saying *shall* (obligation, destiny) the speaker assumes control of the subject of the verb. The effect of this, when he imposes such obligation on himself (that is, when the verb is in the first person) is simply to predict; hence *shall* with the first person is the auxiliary of the future. The effect when he assumes control of others (verb in second or third person) is to command or to assert absolute destiny.

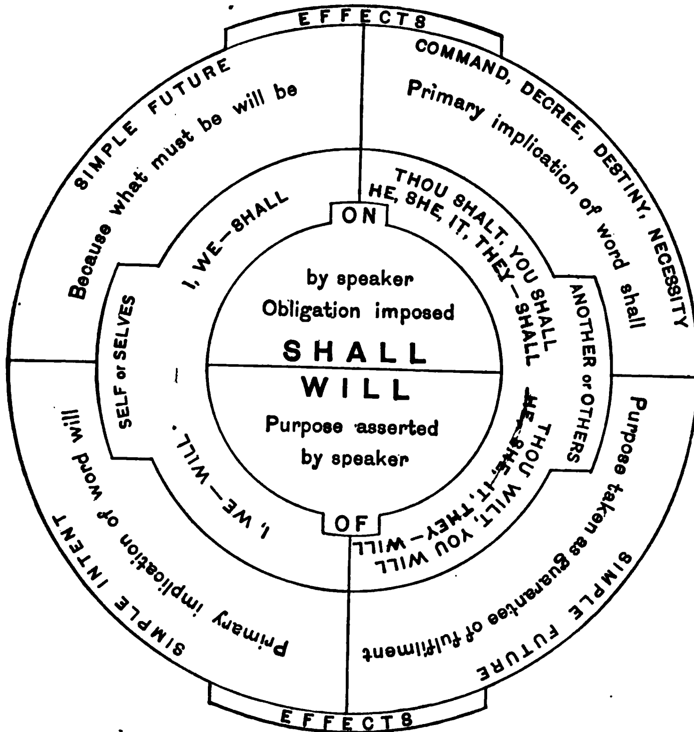
EXAMPLES. — Keep in mind the primary meaning.

1. I shall be late = I am destined to be late.
1. We shall be satisfied = We are destined to be satisfied. } Simple future.
2. Ye shall know the truth = are destined to know.
3. He shall restore four-fold = is obligated to restore. } Future controlled by speaker.

By saying *will* the speaker asserts purpose or intent. The effect of this, when he speaks of himself (verb in first person) is just what is said, simple purpose and no more. When he asserts others' purpose (second and third person) the effect, by natural courtesy, is to imply that what is purposed will come to pass; hence *will* with the second and third persons is the auxiliary of the future.

EXAMPLES. — 1. I will ride = it is my intention.
2. You will lose your appointment.
3. It will rain to-morrow. } Simple future.

The following diagram will illustrate these uses and effects:



NOTES. — 1. The auxiliaries *shall* and *will* undergo some changes of use when a question is asked. *Will* is seldom used with the first person in asking a question (as, "*Will* I go?"); perhaps because of the inherent absurdity of a person's asking what his own intention is. In the second person *shall* or *will* is used according as *shall* or *will* is expected in the answer; as, "Shall you stay?" "I shall" (= simple future). "*Will* you stay?" "I will" (= it is my purpose). In the third person *shall* and *will* have the same implication in questions as in assertions; as, "*Shall* he be made to suffer for this offense?"

(implying, is there obligation); "*Will* he be likely to come to-morrow?" (simple future).

2. In dependent clauses beginning with *when*, *if*, *though*, the word *shall* is used for all three persons; as, "When he shall appear, we shall be like him;" "Nor do I judge if it shall win or fail." The use of *will* in a condition emphasizes the intent; as, "If he *will* (wills to) go, it will make our project easier."

3. *Would* and *should* follow the same laws as *shall* and *will*. Thus, "I should go if I were you;" "He knew he should (= there was obligation on him to) comply;" "We would see Jesus;" "You would find such a course dangerous if you should (see note 2) venture on it."

22. Determine principal tenses by the exact time of the action.

By principal tense is meant the tense of the principal verb or verbs of the sentence, the tense that dominates the time of the action. There is sometimes much perplexity, or much looseness, about the tense of the principal action, though there need not be, if the writer will make sure what is the real act or state involved.

ILLUSTRATIONS. — This uncertainty of tense is perhaps oftenest seen in replies to letters of invitation; as, "Mr. Grayson *will be happy* to accept Mrs. Lincoln's kind invitation to dinner on Tuesday" (say rather *is happy*, because the accepting, which is the real act involved, is done now). "Mr. Jones regrets that a previous engagement *will prevent*," etc. (say rather *prevents*, because the accepting that is prevented is a present fact).

Sometimes we see the same uncertainty of tense in such an expression as, "The firm *will be* twenty thousand dollars in arrears by this time" (say rather *is* twenty thousand dollars, etc., because the time contemplated is the present).

Things that are always tru[illegible]al truths, are expressed only in the present tense, though facts with which they are associated may be in some other.

EXAMPLE. — "It has always been a question with me whether fiction *exerted* so great an influence over mankind as poetry." Say

rather *exerts*, as the question does not depend on time, being a general consideration.

23. Reckon subordinate tenses from principal.

This applies to infinitive phrases, and to clauses introduced by a subordinating conjunction. Not that the subordinate tenses are necessarily to be the same as the principal; but the two are made up with reference to each other, belong to the same scheme of tense.

ILLUSTRATIONS. — 1. "He *saw* that some one *had* preceded him" (here the scheme is past and pluperfect). "Here *is* the person whom he *has* so long *been* looking for." (Scheme, present and perfect.)

2. Note how the tense of the dependent clause varies in each of the following cases: —

I *shall be* at home if you *call.*

I *should be* at home if you *called.*

I *should have been* at home if you *had called.*

3. So also in infinitive phrases. The sentence "I intended to have gone" is wrong because it makes the going precede the intention. "I was glad to have read the book" means glad to get it finished; "I was glad to read the book" means glad of the opportunity.

II.

Exercises in amending grammatical Forms. — Many of the following exercises contain grammatical errors such as the student's good sense should guard him against; but the correction of them involves important principles which should be observed not from accident but from definite knowledge.

1. Correct the following sentences, and refer each correction to the rule involved:

Mr. Brown's election was rather less unanimous than Mr Gray's.

After long doubt Geoffrey came sorrowfully to the conclu sion that there was no God.

Dr. W. ordered that the medicine be given in doses of two spoonsful every hour.

If these are your news from Washington, I must say that America's politics are in dubious condition.

I [shall or will?] return in half an hour, and if Mr. Barclay is not in I [will or shall?] confer with whomever is occupying his place.

Robert was the ~~most~~ superior scholar of the whole class; his examination paper was much more preferable than either of the other five.

This individual, whom we found was the doorkeeper, showed us every part of the building.

I expect the thermometer will be about 90° in the shade yesterday.

We say you [shall or will?] not acknowledge our birth; you [shall or will?] acknowledge our worth.

Having been absent from the country only three months, his return was no occasion for any great ceremony of congratulation.

That position is to be given to whoever the master chooses.

He is the most incomparable man I ever saw for a practical joke.

[Shall or will?] you undertake to do this service for me? Yes; I [shall or will?]

My absence from the city will prevent my acceptance of your kind invitation.

Here at last are the goods that I looked for so long.

I should never have done ~~it if I was him.~~

The apparatuses devised by these men of science to test the electric power have been in the highest degree ingenious.

Another part of the exhibit comprises rubber goods, — a

kind of goods whose importance to commerce is yearly increasing.

I should like to have gone on Tuesday if I were well.

If he be accessible, I wish to speak with him.

Frank and Edward were twins; much alike, but Frank was a little the tallest.

The squarest of the two parks is the one called Lincoln Green.

This seems to be a specie of reptile.

Passing along a dimly lighted corridor, a pointed Gothic window opens on the dining hall.

Was I an absolute prince I would appoint able judges.

I [shall or will?] shut myself in my room, and nobody [shall or will?] see me until this task is finished.

There is very little room here for men like you and I.

In the severe trial that has overtaken him we recognize ambition's fate.

I would be very much obliged to you for your autograph.

I fully expected to have executed your commission, but time forbade.

He was conscious that New York's good name was deeply concerned in this contest.

I would not at all wonder if it will storm this afternoon.

[1] I think you will like this place; I do not see how you can fail to do otherwise.

The branches let no sunlight through, thus leaving a cool and shady retreat on a hot day.

We cannot but help being deeply impressed.

A lot of dry legal documents arranged about the room fills you with no interest.

On either side of the main building are the east and west wings.

I could not help from admiring the beauty of the scene.

[1] A few sentences are introduced here not reducible to the rules; to be corrected rather by good sense.

2. Rewrite the following piece, correcting according to the notes and references:

THE old swimming-hole — I [shall or will? 21] not soon forget it; so cool, so secluded, so quiet, and more extremely (18) grateful (2) after the long dusty walk one must take to arrive at (5)[a] it.

About a mile south of the villiage[b] the road, which thus far leads (23) straight down the declivity (5), bends sharply to the left and crosses the small (5)[c] river by an old wooden bridge. A short distance[c] above the bridge is a dam, over which the water precipitates itself (5) in a broad thin sheet, and by the side of this is one of those rustic establishments (5)[d] which serve the various purposes of gristmill, sawmill, and lathe. Turning off of (9)[e] the main road after we cross the bridge, a side road is followed (19) up the river a little ways (9) past the dam, and then just beyond a stately old gambrel-roofed residence (5) we leave this road in turn and cross[f] a stile and skirt the river by a footpath through the field. We are now in a pasture, whose (15) cows are grazing peacefully or laying (4) down under the large old trees that are scattered hither and yon (13). Quite (4) a ways (9)[g] from the stile we come to a glade whose (15) trees, blending (2, 6) round us, enclose (6) the view; and there at our left, down a little hill,[h] is the river, looking deep and still, and with a splendid (1, 9) grassy bank. The opposite bank is [lined, bordered? 2] with brush (9)[i] and low trees, and not a thing (1)[j] is in sight, though the mill and several houses are not far away. What an elegant (9)[k] place for a refreshing plunge during (2) the early morning, or at the end of a sultry July day!

The consideration (5) of the old swimming-hole brings up lovely (2)[l] [remembrances, memories, recollections? 2] of the [jollity, sport, diversion, pastime, entertainment? 2] us (16) boys were accustomed (6) to have there: of the spring-board and our feats of diving from it, of the swimming contests up

and down the stream, of the good (1) [m] times we have had (23) [n] splashing water, of the keen races up the grassy slope to the imminent peril of our bare feet. Nothing that I enjoyed (22) [n] since can quite take the fun's place (15) that we had there. As I return (5) to the locality (5) the environment's (13) (15) quiet beauty is the same, but the spring-board was (22) gone, and the swimming-hole seemed (22) "to have fallen into innocuous desuetude" (11, 13).[o] It must be still in use, however, for here approaches (6) a party of juveniles (4, 11),[p] and they too seem to be enjoying the pleasures of existence (5) in their way as well as we ever did. All [imagination, fancy? 2], to think they are experiencing (4) [q] so much fun; for nothing can be quite so unexampled (18) as the world was when I was a boy!

NOTES TO THE ABOVE. — There is no call in the above simple sketch for any but the simplest language. a. Say simply "reach." — b. The manner of writing this word represents a very common mistake. Correct it. — c. Think of the simplest and most idiomatic way of expressing these; anything more sounds like a touch of affectation. — d. The word "establishments" is not only somewhat pretentious but too general; use a word expressing a specific kind of establishment. — e. "Off of" is a vulgarism. — f. Instead of the principal verb "cross," use the present participle, and see how much better it sounds. — g. This is a very common vulgarism. — h. Is there not a word a little more specific than "hill" that were better used here? — i. "Brush" is a provincialism for shrubbery, or bushes. — j. Too absolute an assertion; there are many things in sight, though not buildings. — k. Is the adjective needed at all? — l. The word "lovely," just the word many would naturally use, says virtually nothing at all that is definite. — m. Specify some particular aspect of good; the word here is too general. — n. Think of the difference between preterite and perfect tense, and consider in each of these cases which is correct. — o. Many think that such a well-worn phrase improves the style; does it sound congruous here? — p. Say "youngsters." — q. The word "experience," as verb, is much misused.

II. PLACING OF MODIFIERS.

In studying what to do with any sentence-element, we are to think not so much of its form as of its office. In form it may be a word, a phrase, or a clause;[1] whatever it is, so far as government and arrangement are concerned, it moves all together as one element of structure. As to office, three functions are open to it, as we have seen; it may be a principal element, or a modifier, or a connective.

The greatest difficulties in making any sentence clear arise in the arrangement of its modifying elements.

A modifier is either an adjective or an adverb. It is an adjective when, joined with a noun or pronoun, it expresses such modification as we associate with persons or things, — such as quality, quantity, number; or it may be a mere pointing out.[2] It is an adverb when, joined with a verb, an adjective, or another adverb, it expresses such modification as we associate with acts or states, — such as manner, degree, time, or place.

The fact that the English is an uninflected language, that is, has practically no endings for case, gender, and the like, makes right arrangement especially imperative. For as there is nothing[3] in the form of a word to show what is its office, whether nominative or objective, correspondingly more dependence must be placed on the order of words, so that they may infallibly be reckoned with the elements to which they belong.

[1] For definitions of these terms, see above, p. 50.

[2] As to office, then, the article *the*, *an*, *a*, and the adjective pronoun *this*, *that*, *these*, *those*, *the former*, *the latter*, are to be reckoned as adjectives.

[3] Virtually nothing. The pronouns have case-forms, and nouns have a possessive; but these do not help much in ordering a sentence.

I.

Rules for clear Arrangement of Modifiers. — The rules for arrangement may best be summed up in the advice to "look before and after," making sure in each case, before you leave it, that there is no ambiguity. Many cases cannot be pointed out by general rules; only good sense and the habit of watchfulness will keep the writer from falling into error.

24. Between a word and its modifier do not put anything that can steal the modification.

If a phrase or clause, coming between a noun and its adjective, contains a noun, this noun may steal the adjective. If a phrase or clause, coming between a verb and its adverb, contains a verb in any form, this verb may steal the adverb. Such cases as these are the chief cause of error in arrangement. The addition may indeed be another modifier of the same word, so that the question is as to the order of two modifiers; but, in such case, be careful not to put them so that the one may modify the other.

EXAMPLES. — The following sentences will illustrate various forms that an intercalated modifier may assume to steal another modification. The corrected order is placed beside the erroneous one.

1. MODIFIERS OF NOUNS.

A noun coming between.

Locke was an unquestioned man of genius.	Locke was a man of unquestioned genius.
The annual parents' meeting was held last night.	The annual meeting of parents was held last night.[1]

[1] It will be noted that the right order requires sometimes a recast in kind of expression as well as in arrangement.

A prepositional phrase coming between.

Please receive a ticket from the attendant torn from the book.	Please receive from the attendant a ticket torn from the book.
An exhibition of drawings by lady amateurs well worthy of inspection.	An exhibition, well worthy of inspection, of drawings by lady amateurs.

A clause coming between.

It is not easy to find any system of instruction, except that followed by architectural students of the best class, which at present may be relied upon.	It is not easy to find any system of instruction that[1] at present may be relied upon, except that followed by architectural students of the best class.

2. Modifiers of verbs.

The adverb joined with the wrong one of two verbs.

Do you take the medicine I send you regularly?	Do you take regularly the medicine I send you?
I scarcely ever remember to have had a rougher walk.	I scarcely remember ever to have had a rougher walk.
His last journey was to Cannes, whence he was never destined to return.	His last journey was to Cannes, whence he was destined never to return.

An adverbial phrase coming between.

This necessitated his being parted from the books which he loved for a time.	This necessitated his being parted for a time from the books [that[2]] he loved.

A clause coming between.

He bought the house which he inhabited for his own residence.	He bought for his own residence the house [that[2]] he inhabited.
The major believed that Stanley was dead owing to the absence of news.	Owing to the absence of news, the major believed that Stanley was dead.

[1] See below, Rule 35.

[2] See below, Rules 35, 58.

In all the above examples[1] it will be seen that the mistaken arrangements are owing not to the form of what comes between a word and its modifier, but to the fact that a noun or a verb is inadvertently slipped in and becomes capable of stealing the modification. A variety of forms beyond what are indicated above may occur; but most of them are reducible to the above principle.

25. Place only immediately before its principal. This word is singled out for special mention because there is perhaps no other word in the language so frequently misplaced. Capable of being either an adjective or an adverb, it can modify almost any part of speech; so if not placed immediately before the word (or phrase) to which it belongs its force is liable to be stolen by what comes between.

EXAMPLES. — The amendments to the following sentences show that the position of *only* is corrected by putting it rigorously next before its principal.

He sub-let it to the agency in question, by which it was only used for one week.	He sub-let it to the agency in question, by which it was used for only one week.
The principle of the bill was only confirmed by a majority of one.	The principle of the bill was confirmed by a majority of only one.
These practices are only discontinued through the neglect and degeneracy of later times.	These practices are discontinued only through the neglect and degeneracy of later times.

The following additional notes about *only* may be of service in solving problems of arrangement.

1. With nouns or pronouns *alone* is often preferable to *only*.

[1] The examples here cited are taken, sometimes in slightly modified form, from Longman's School Composition, pp. 138–155, *passim*.

The first two named of the party only ascended to the summit.	Of the party the first two named alone ascended to the summit.

2. *Only* may stand at the end of a sentence or clause to limit the whole assertion; but be careful how you tack on anything after it.

"Brown studied books; Smith wrote them only."—The peril of putting anything after *only*, when the latter modifies something preceding, is seen in the sentence cited just before, where the meaning of *only*, which ought to be thrown back, may be counted with what comes after.

3. At the beginning of a clause *only* (succeeded generally by a comma) may be an adversative conjunction nearly like *but*.

"Come when you please; *only*, let me know when I may expect you."[1]

26. Do not place an adverb between the sign of the infinitive and its verb.

There is an increasing tendency among writers to put an adverb between the preposition *to* and the infinitive verb; but do not be misled by the prevalence of the usage. At best it is not yet established; it must be regarded as a vulgarism. Seek some place for the adverb either before or after the infinitive construction; which place it shall occupy has to be determined by considerations of emphasis and smoothness.[2]

[1] The examples under *only*, also under Rule 26, are taken from Longman's School Composition, pp. 158, 149.

[2] The present section gives only such rules for placing modifiers as are concerned with correctness and clearness; placing for the sake of other qualities is referred to the chapter on Special Objects in Style.

ILLUSTRATIONS. — "It is not necessary to accurately define the meaning of everything that is said." Here *accurately*, being somewhat emphatic, may well go after *define*, — "to define accurately." — "To really know the man we must go to his books." Here *really*, not being a very important word, may be put first — "Really to know the man," etc. — It is not always so easy to change the position of the adverb so as to make the sentence smooth; but the writer should at all events shun the position between the sign of the infinitive and the verb.

27. Place restrictive phrases where they can work in only one direction.

Certain phrases, like *at least*, *at all events*, *at any rate*, used to restrict or soften the meaning of an assertion, are peculiarly liable to be put between two sentence elements in such a way as to be understood in either direction. Whenever used, such phrases need to be tested for that kind of ambiguity.

EXAMPLES. — The following sentence, "The Britons *at least* fought as bravely as the Romans" may imply (if we count *at least* with what goes before) that they fought as bravely as the Romans though some other nations did not, or (if we count it with what comes after) that they fought as bravely, though they may not have endured so bravely, as the Romans.

"The traveller saw that these foreigners *at all events* were as intelligent as their own countrymen." Does this mean foreigners at all events, or were as intelligent at all events?

The same principle applies to any phrase or clause put between two elements that it is equally capable of modifying; it is, in fact, only a particular case under Rule 24, selected for particular mention because modifiers of phrases and clauses are peculiarly liable to misplacement. The same care is needed in the case of such phrases as *indeed* (which is really a phrase condensed into a word), *in truth*, *to be sure*, though these are perhaps not quite so much abused.

20. Balance clauses of the same rank together.

A clause, as we have seen,[1] may either be coördinated with another clause, that is, have the same grammatical importance as the other, or it may be dependent on some other clause.[2] Coördinate clauses are introduced by such words as *and*, *likewise*, *but*, *therefore*, *accordingly*, also by the relative *who* or *which*. Dependent clauses are introduced by such words as *if*, *when*, *while*, *where*, *whereas*, *that;* also they may be condensed to a participial phrase, or begin with the restrictive relative *that*. The test of a coördinate clause is that it makes a complete idea by itself; of a dependent clause, that it looks for support and completion to something else.

The difficulty in balancing clauses of like rank together arises from the fact that the influence of a connective like *if* or *that* extends beyond its clause to the next one, unless arrested; and thus the next clause may inadvertently be made subordinate when the principal rank is intended.

ILLUSTRATIONS. — "The expectations of the parents are disappointed *if* the children do not work hard *and* money is wasted." Here the ambiguity is with the last clause; it may be coördinate either with the *if*-clause before, or with the first assertion. Put the *if*-clause first — "If the children do not work hard, the expectations of the parents are disappointed and money is wasted" — and you balance the two principal assertions together; put the *if*-clause and the succeeding first — "If the children do not work hard and money is wasted, the expectations of the parents are disappointed" — and you balance the two dependent clauses together. Another way to

[1] See above, p. 51.

[2] The last example on p. 51 shows that a clause may be at the same time dependent *and* coördinate, that is, be one of a series of coördinated dependent clauses, but let the student once get the ability to distinguish infallibly the two kinds, and such cases will present no difficulty.

amend, without changing order, would be to arrest the influence of the *if*-connective by a connective in the next clause: "The expectations of the parents are disappointed *if* the children do not work hard, and *more than this*, money is wasted. — This manner of balancing is employed ("and *thus*") to arrest the influence of *unless*, in the last sentence of the text above. The semicolon also aids materially in the balance.

"He replied that he wished to help them and [*that* he, or, *indeed* he] intended to make preparations accordingly." Note the different balancing, according to the the particle used.

II.

Exercises in placing various Elements. — It is neither possible nor desirable to illustrate all the ways in which ambiguity of arrangement may be incurred in a complicated sentence structure. What is of much more importance is, that from such comparatively simple exercises as these the writer's attention be roused to that habit of watchfulness which goes far to make rules superfluous, and without which rules are of little value.

1. Correct the following sentences, referring the corrections to any rules of phraseology hitherto given:

They were at a wretched French cabaret, smelling vilely, where we still remain and the people are very kind.

The captain and the crew had only been there about an hour when three canoes made their appearance.

A few hours later one Nichols assaulted the unfortunate man as well as an accomplice named Tillet.

Louise is a better pianist than either of the three sisters.

They gained the reputation of doing whatever they professed to do honestly and effectively.

I would not like to do this, and I shall not do it.

I was invited to tea at Mr. Dearsley's house, who keeps a species of museum for his own amusement.

He is as proud at least as my cousin.

Although a Jew from the desire of gain he pursued a calling which was peculiarly odious in the eyes of Jews.

"The Spirit of Laws" was only completed when the author was sixty years of age.

This ball seems to be rounder than the other.

I shall be disappointed if he does not fulfil his appointment with me and will endeavor to make other arrangements.

I am quite prepared to tell him what I think of him publicly.

There were two father-in-laws in the case, whom they said, have been old schoolfellows when they were young.

There are as good opportunities for study in this university at all events as in the University of the West.

The death occurred on Wednesday at a very advanced age of the Rev. Dr. Milner.

They attacked Northumberland's house, whom they put to death.

A wealthy philanthropist has just died, bequeathing to each officer on his death-bed the sum of fifty dollars.

He strongly maintained that the measure was unjust and was opposed to the organization of labor.

The poor are the first to feel the evils which result from such a state of things acutely.

Lost, a valuable silk umbrella belonging to a gentleman with a curiously carved head.

I am often ready to vow I shall never undertake such a task again, though I daresay I will sometime.

The traveller saw that these foreigners at all events were as intelligent as his own countrymen.

They affect an interest in some particular class of art which they are neither prepared to justify nor to transfer in any other direction.

Rapid Hose Company will go to C. to-morrow and take part in the county's firemanic parade.

It is not for me to give reasons for what men do to gentlemen of your learning.

I have only received this morning the first installment of the proofs.

Immediately after his resolution was communicated to Mr. Brown without the sanction or knowledge of the board he closed the school.

It is important for me to first of all tell you how I came to be so early.

2. Rewrite the following, correcting according to the notes and references, and pointing out ambiguities:

It is a [general, common, customary, prevalent, 2] notion that a man's character mainly (24)[a] is determined by his environment (13). Make his environment (13) good, they claim (2), and the man will be good; he is all right[b] within if you will make what is without right (24). It would be nearer (4) [correct, truthful, true, exact, 2] to directly (26) turn this claim (2) around. Make him right interiorly (5) and you need have no [solicitude, fear, care, concern, 2] for the exterior (2).[c] It is a man's attitude and direction toward his environment, his habitual thought's (15) bias and tendency, that [settles, makes, determines, decides, 2] his character.

From his attitude toward the world about him of influences (24) you can tell (2)[d] his life's (15) direction. Standing on the seashore (19) two vessels are witnessed (2) moving in opposite directions,[e] yet [driven, guided, impelled, urged forward, 2] by the same wind. The surroundings are identical, worked upon (19) by the same power; but the two vessels have their sails sat (4) at different angles, and so either (2) is helped in its [appointed, destined, prescribed, allotted, 2] course onward (24), because either (2) receives the pressure not directly of the

wind (24),[f] but through the bias or slant of its sails. So in the moral world; the influence upon a person of the truth (24) depends not (1)[g] upon the power of its appeal or the direction of its pressure, but[g] upon the angle that he presents toward it, that is, upon his soul's[h] attitude.

From the direction in which his thoughts are habitually turned you can [tell, estimate, deduce, 2] the tendency of the character of a man (15),[i] whether [it is, it be, 20][j] upward to greater [worth, excellence, eminence, nobility, 2] or downward toward [shame, disgrace, degradation, dishonor, 2]. Look at a canal-boat passing through a lock. You know what will be the level, whether higher or lower, of its future course (24)[k] by the direction in which it is headed.[l] The boat rises if the upper gate is opened and floats off on higher waters (28); it sinks (3) if the lower are opened (28) and passes away (3) on a lower level. Character, too, has such gates, leading to more exalted or more degraded levels.[m] You are opening the higher gates if you direct yourself toward principles of truth, right, unselfishness, and you are uplifted, exalted to a higher plane of living (28).[n] Turn your nature on the other hand toward selfishness, greed, dishonesty, and the lower gates are opening[o]; you are dragging yourself down, demeaning (2) yourself.

The same series of locks that conducts from the lowest to the highest levels conducts just as truly from highest to lowest. The same surroundings are there, for every man to [use, employ, utilize, 2]. It is the man's thought that makes or mars his character, — its attitude and direction (24). Thoughts are more potent than deeds, to both (26) work good and evil.

NOTES TO THE ABOVE. — a. It is not always that a misplaced modifier causes positive ambiguity; yet the question is always open, what is the best place for it? Does mainly belong with "is determined" or "by his environment?" — b. "All right" is a simple idiom; does not sound formal, and perhaps is all the better for that, if it expresses your idea closely enough. — c. "Exterior," besides being a somewhat pretentious word here, is inexact; the exterior of a man is not the same as what is without or around him. — d. choose a word more specific than "tell;" this does not

say enough, and has a somewhat provincial sense.—e. You have used the word "direction" in the previous sentence, and it does not sound well to use it again so soon; vary this expression some way.—f. The insertion of the phrase "of the wind" here not only transgresses Rule 24, but disturbs the balance of the two phrases that it separates.—g. Is not this stated too strongly and absolutely? Does the influence depend not *at all* on these first two, or not *so much as* upon the third?—h. The word "soul" is so nearly a personal word (Rule 15) that the possessive is quite admissible.—i. Here the possessive of the person is preferable, because it breaks up a lumbering row of of-phrases.—j. Determine which mood you would use if any, but query—is a verb needed here at all?—k. No real ambiguity here, but is the of-phrase rightly placed?—l. The word "head" as verb is well enough established in the language not to transgress Rule 4.—m. Putting the word "levels" last makes this and the preceding sentence end alike. Sometimes pairs of adjectives are better placed after their noun; would it not be better here?—n. Suppose you turn the sentence so as to put the if-clause first, then change it to an imperative as in next sentence.—o. Would it not be better to make the subject of this clause and of the next the same?

III. CONCORD.

One of the most imperative requirements of grammar is concord, that is, the requirement that a verb shall agree with its subject in person and number. The same law holds good whether the subject is definitely expressed or represented by a pronoun; hence the principle of concord is also involved when we say a pronoun must agree in person and number with its antecedent.

The requirement of concord is generally easy enough to observe; but some special cases need here to be pointed out.

I.

Rules of Concord wherein Rhetoric is especially involved.—Directions for managing concord may be summed up in the general injunction to watch your

subject ; do not allow your attention to let go of it until the verb, wherever it occurs, is adjusted to it.

29. Do not let intervening words disturb agreement of verb and subject.

It is this violation of concord, perhaps, to which the writer is most liable. Some word of different number, or perhaps a row of details, will get in between the subject and the verb, and the number of the verb is carelessly conformed to what is nearest.

EXAMPLES. — "The dropping of cumbrous words *are* a real gain." The verb ought to be *is*, to agree with *dropping*, the real subject, instead of with *words*, which comes[1] between to obscure the view of it.

"The notion that a crisis in the Roman question had arrived, and that the French garrison would be promptly withdrawn from the Roman capital of Italy, *were* the foolish dreams of an impulsive people." This ought to read either "notions . . . were," or better, "was . . . dream." The details after the subject caused the writer to lose sight of its number.

30. Make pronoun and antecedent agree in number and kind.

It is a poverty of the English language that it has no singular pronoun of common gender to represent different genders in the antecedent, or to stand for such words as *anybody*, *any one*, *everybody*, *every one*, *each*, *either*. The word *they*, being plural, is not in concord with them. Where the words do not suggest different sexes, the pronoun *he* may represent them ; and in many cases it is better to make the antecedent plural and represent it by *they*, *their* or *them*.

EXAMPLES. — "Every one was busy getting the camp ready for removal, or disposing of the numerous things *they* had accumulated during *their* stay." Here if we say "all were busy," the pronouns

[1] For the number of this verb "comes," see remark under Rule 31.

they and *their* will be in concord. — "They were all willing to defend the plan which each had adopted for *themselves*." Here *himself* is quite admissible, as standing for an antecedent which does not suggest differences in gender. To say "for himself or herself" would be clumsy; it is not often that clearness or definiteness calls for such particularity of gender.

The indefinite pronoun *one* will not bear to be represented in succeeding clauses by *he*, *his*, or *him*; it has to be repeated. Similarly, a relative pronoun should be represented by a relative; and the relative *which* (*whose*, *whom*) should not be changed to *that*, or *vice versa*.

EXAMPLES. — "One instinctively tries to get rid of *one's* (not *his*) thought in conversation or print so soon as it is matured." This use of *one* is rather un-English at the best, and to be avoided where possible; the above sentence, for instance, was originally written, "*A man* instinctively tries to get rid of *his* thought," etc. *Every one*, *any one*, can however be represented by *he*, *his* or *him*; see previous examples. — "Those recruits were best whose clothes were neatest and *whose* (not *their*) faces were most intelligent." — "The high office which you fill and the eminent distinction *which* (not *that*) you bear are objects of respect." Or else use *that* in both cases; which use would in this sentence be more correct; see below, Rule 35.[1]

31. Treat collectives by sense rather than by grammar.

Grammatically a collective noun, like *nation*, *people*, *audience*, *class*, is singular; but it may be so associated with other words as to convey the idea of plurality, and to require accordingly a plural verb. Whether the verb with a collective should be singular or plural must be determined by the sense the writer wishes to give.

ILLUSTRATIONS. — "A large class of observers *regard* this phenomenon as explicable on strictly scientific principles." Here the

[1] For remarks and examples of pronoun concord, see Hill, Foundations of Rhetoric, pp. 72–76.

verb is rightly plural, because we think of this class as different individuals; indeed, it is virtually distributed into individuals by the phrase "of observers."—"A braver people than the Albigenses never *was* found on the face of the earth." Here the word *people* is evidently understood as a single object, to be judged all together; hence the singular verb.

Similar to collectives in principle are the names of weights, measures, and values; which require singular or plural verbs according as they are taken as wholes or as units.

ILLUSTRATION.—Thus, "There *is* ten shillings in my purse," and "There *are* ten shillings in my purse," are equally correct; the first being concerned with the amount of money, the second with the kind and number of coins.[1]

The title of a book, whatever its number, takes a singular verb; so also does any term, though plural, used merely as a word.

EXAMPLES.—"'Gulliver's Travels' *is* a satire on the England of *its* author's time."—"'The Two Gentlemen of Verona' *was* written by Shakespeare."—"Phenomena *is* a Greek plural." See also footnote to first example under Rule 29.

32. Be watchful of subjects with conjunctions.

Two or more singular subjects connected by *and* naturally make up together a plural subject; as, "Honor and fame from no condition *rise*." Singular subjects connected by *or* or *nor*, being disjoined by the conjunction, as naturally take a singular verb. So far all is simple. But when two subjects, a singular and a plural, are connected by *or*, as, "Fame or the emoluments of valor *were* (or *was*?) never to be his,"—what shall the verb be?

[1] Longman's School Composition, p. 214.

When a clash of concord like this latter case arises, either choose two subjects that have the same number, or choose a verb that has the same form for both numbers.

ILLUSTRATIONS. — Thus, the above example might be amended: "Fame, or the emoluments of valor, *could* never *be* his," where *could be* is the same in form whether the subject is singular or plural. Verbs with auxiliaries are often helpful in this way. — "Neither the halter nor bayonets *are* (or *is*) sufficient to prevent us from obtaining our rights," might be amended, "Neither the halter nor the *bayonet is* sufficient," etc. Here the subjects are both made singular.

When a clash of concord between different persons occurs, the verb has generally to be repeated.

EXAMPLES. — The erroneous and the amended sentence side by side: —

"Either he or I *is* in the wrong."	"Either he *is* in the wrong or I *am*."
"Nothing that he or you *have* said bears on the question."	"Nothing that he *has said* nor that you *have said* bears on the question."

This repetition of the verb, however, is so apt to make the sentence lumbering that it is better to avoid the clash of persons where possible.

Two or more subjects, though connected by *and*, may be evidently synonyms for the same thing, or may make up together a single idea, and require therefore a singular verb.

EXAMPLES. — 1. "The glory, the fame, [and] the renown of this world *has* no charm for him." In cases like this it is often better to indicate that the subjects are synonymous by omitting the *and*.

2. "The correlation and conservation of forces *has* come in our time to be one of the most important doctrines of physics." Here the two subjects make up a single idea.

Do not mistake a subject with a prepositional or participial phrase for subjects with a conjunction; the phrase has no effect on the concord. See Rule 29.

EXAMPLE. — "The general, with several of his staff officers, *is* (not *are*) coming to the city to-day." — "This large homestead, including a large barn and beautiful garden, *is* (not *are*) to be sold next month."

II.

Exercises applying Principles of Concord. — The following exercises will furnish practice in the broader elements of concord; exceptional cases and minutiæ are best left to be discovered, or investigated, when due watchfulness, engendered by the commoner problems, can be counted on.

1. Correct the following sentences, referring each amendment to the phraseological rule involved.

This is the man who headed the expedition so bravely and that was wounded in the first engagement.

He might be seized by any one that met him as a robber.

Any one may have their choice of these articles for twenty-five cents.

Africa as well as Gaul were gradually fashioned by imitation of the capital.

"A laggard in love and a dastard in war
Were to wed the fair Ellen of brave Lochinvar."

They built the church with two towers, of which the north one was considerably the highest.

There are fifteen pounds of silver in this box.

The Romans understood liberty at least as well as we.

'The Three Musketeers,' by Dumas, present a striking picture of the dash and recklessness of military France in the time of the great Cardinal.

The purse with its contents were found on the person of the chief.

Neither peace nor war, nor summer nor winter, were a season of repose.

Man after man came down the steamer's plank bearing their heavy loads of luggage.

Any one who is looking for brilliant descriptions and incisive phrases can find in Kinglake's 'Eothen' what they want.

The Megarean sect, which were founded by Euclid, was the happy inventor of logical syllogism, or the art of quibbling.

I hope neither my fellows nor I am thieves.

The Church have no power to inflict corporal punishment.

He denied that gold was the most precious metal.

'The adventures of Harry Richmond' are a very interesting book.

Fourteen bushels of barley were all that the land was capable of yielding an acre.

He said he only lived for his children's sakes.

What are the formulas for working out these problems?

He always treated me as if I was his brother.

These are far more able to give your son help than either you or I are.

A block and tackle were made use of to raise the material.

His attempt to practically apply this principle resulted in failure.

One must not expect too much gratitude for his disinterested efforts to help; he may easily incur the reproach of officiousness.

I am very careful who I trust with my private affairs.

A detachment of two hundred men were immediately sent to the scene of the strike.

If you please to employ your thoughts on that subject you would conceive the miserable condition many of us are in.

An author must not produce books too rapidly; he or she must be careful to maintain the high standard of his or her work.

In dress and speech he was a genuine aborigine.

Wherein do sit the dread and fear of kings.

A heavy cloud continually hangs over the city of soft coal smoke.

2. Rewrite the following, and correct or modify according to the notes and references.

SOME pictures, as one[a] looks at them, turns (29) his[a] (30) thoughts at once to the artist; he (30) thinks of his or her (30)[b] name and reputation, he admires their (30) skill in drawing or painting (2).[c] Others there are that make you oblivious (5) who painted them or how he[d] executed (5) the production (5); while you trace the story that they[e] tell with absorbing interest (24). A striking example of this last (17) [kind, class, species, category, 2] is a painting entitled Adagio Consolante by a Munich artist (24).[f]

It represents a scene in one of the high vaulted cells of an old monastery. In the centre of the picture sits an aged monk playing on the violin by the side of a large double window.[g] The side of his face is only (25) toward us as he looks out at the open casement; but his long white hair and flowing beard betokens (32) a man of experience and ripe wisdom. Against the wall in front of him stands his reading-desk, the antique tomes (12) lying open upon it and beside it that he has been conning (12) (24). A basket contains his frugal repast (11) of fruits and bread by his side on the floor (24).[h] Floor and walls, and even his window-seat is (32) of stone; the room barely (3) furnished, and unadorned save[i] by the crucifix on the wall and some potted plants in the window. However,[j] all these surroundings are forgotten, as the old man[k] draws forth the soft adagio from his beloved instrument, and a deep

holy light suffuses (5) his countenance (5) (28). It is a source of rest and peace to him, this quiet season of music and meditation.

Nor is the [advantage, boon, blessing, utility, service, 2] of it his alone; he is doing a gentle office of which he is [unconscious, unaware, 2] of good (24). In the open door behind him stands a tall lady in deep mourning. The distant cypress trees, revealed behind her through the door,[l] suggests (29) that she has just come from the grave of some dear one, a husband, perhaps, or a son. The meaning is [apparent, unmistakable, manifest, evident, 1] of her presence here (24); she has brought for consolation to the spiritual father her burdened heart (24).[m] And it is [enough, sufficient, 5] for her to come[n] as far as the door. The peaceful look that steals into her face, the clasped hands, and her restful attitude leaning (19)[o] against the door-post, tells (32) us that she has[p] in the music her consolation (24), which has imparted (22) a comfort beyond the power of words.

NOTES TO THE ABOVE.—a. To repeat *one*, as you would have to do, three times, is very awkward; would it not be better to choose here the pronoun of the second person?—b. Is the gender plainly enough suggested in "artist" to make such particularity of pronoun reference necessary?—c. "Painting" is not a particular enough word; choose something more specifically distinct from drawing.—d. "He" can stand here properly as representative of the interrogative pronoun *who.*—e. Would it not be better to make your subject singular,—"the picture"?—f. Putting the phrases in this order makes "by a Munich artist" seem to depend on "entitled." To turn the order around does not entirely remove the ambiguity, but relieves it; and the word "entitled" is chosen here rather than the simpler "called," in order to relieve the ambiguity more.—g. There is no ambiguity in the order of this sentence, but it is poorly arranged. Put the place-phrases together, and consider what is an important element to put at the end.—h. Better to put the more general place-phrase before the more particular.—i. "Save" is a somewhat poetical word (Rule 12) but not out of place here.—j. The word *however*, unless especially emphatic, which it is not here, ought to be put after the first convenient pause.—k. If you balance clauses according to reference (28) at end, this expression "the old man" will naturally find place in another

clause.—l. Are these two place-phrases in the best order?—m. The present order is not absolutely incorrect, but wooden; amend it.—n. Is "to come" in the most accurate tense here?—o. The participle "leaning" is ambiguous in reference; you will have to change this participial phrase to a clause.—p. Try the progressive form of the present,—"is having."

IV. WORDS WITH ANTECEDENTS.

By these are meant words that refer to something that goes before and depend on it for their meaning. That something preceding, called the antecedent, may be expressed in a word or a phrase or even a whole sentence. The chief words of reference are the pronouns, personal, demonstrative, and relative; these must represent their antecedents clearly by agreeing with them in person and number. So also must words in apposition, which are virtually words of reference, their appositive being the antecedent.

ILLUSTRATIONS.—By way of learning what words of reference do, point out the antecedents in the above paragraph of text. In line 1, antecedents of "these," "that," and "that." In line 2, antecedents of "it," and "that something preceding." In line 6, antecedents of "these" and "their." In line 7, antecedent of "them." In line 8, antecedent of "which." In line 9, antecedent of "their." Name which are relatives, which demonstratives, which personal pronouns. What is there peculiar about "that something preceding"? See Rule 34.

Pronouns refer to persons and things; but besides these there may be adverbs of reference, which represent some place mentioned before, as *here*, *hence*, *hither*, *there*, *thence*, *thither*, *where*, *whence*, *whither*; or some time mentioned before, as *now*, *then*, *when*, *while*. These of course have no person and number, but only time or place, to agree with.

I.

Rules for Words of Reference and Antecedents. — In managing reference, there are in the main two foes to fight: vagueness, arising when the antecedent is too obscurely placed or too dimly pointed out; and ambiguity, arising when the referring word does not make it clear which of two or more possible antecedents is meant. The following rules cover the most frequent cases of difficulty.

33. Make the antecedent prominent enough to be readily identified.

There are two ways in which an antecedent may be made prominent: by its position, and by its grammatical relation.

As to position, put the antecedent as near as practicable to the pronoun, and if you cannot put it near, make up for its remoteness by giving it an emphatic position in its clause.

ILLUSTRATIONS. — In the sentence, "Two languid *campaigns* followed in the course of the next two years, during *which* neither army did anything remarkable," a word ("years") has slipped in between antecedent and pronoun and made the sentence ambiguous. If instead of this we say, "In the course of the next two years two languid *campaigns* followed, during *which*," etc., we put the antecedent and the pronoun so much nearer together that the sentence is sufficiently clear; and if we say, "In the course of the next two years followed two languid *campaigns*, during *which*," etc., we also give the antecedent a more emphatic position at the end of its clause.

As to grammatical relation, an antecedent is not prominent enough by being in the possessive case;[1] it ought to be either nominative or objective. As a

[1] The same principle applies to the participial construction; see Rule 19, note.

principal element of the sentence (subject or object) it is more prominent than as the object of a preposition; it is more prominent also in a principal or coördinate clause than in a subordinate clause.

EXAMPLES. — 1. *Of antecedent in the possessive.* "This way will take you to a *gentleman's* house *that* hath skill to take off these burdens." Say rather, "to the house of a gentlemen that hath," etc. — "Nor better was *their* lot *who* fled." Say rather, "Nor better was the lot of them that (or those who) fled." Poetry is freer to use the possessive as antecedent than prose.

2. *Prominent as principal element.* "I gave him a *piece* of bread, *which* he ate." The noun (bread) between *piece* and *which*, being in an of-phrase, does not seriously disturb the more prominent antecedent. — "At this moment the *colonel* came up and took the place of the wounded general. *He* gave orders to halt." Here *colonel*, being the subject of the sentence, is the more prominent word.

3. *Prominent as coördinate.* Compare these two forms: —

"In this war both Marius and Sulla served; Sulla increased his reputation, Marius tarnished his. Some plead for *him* (Marius, the last named) age and illness."

"In this war both Marius and Sulla served. While Sulla increased his reputation, Marius tarnished his. Some plead for *him* age and illness.

The word *him* in the last sentence identifies its antecedent rather imperfectly so long as the two pronouns ("his") are in coördinate clauses; but put one *his* in a while-clause (subordinate) and the reference is decidedly easier.

34. Make the reference definite enough to single out the exact idea intended.

A simple pronoun, *he*, *she*, *it*, *who*, or *which*, is often inadequate, standing alone, to point out which of two or more possible antecedents is meant. The main devices for reënforcing the reference are: demonstratives, repetition of antecedent, and direct discourse.

The demonstratives, *this* and *that*, *these* and *those*, *the former* and *the latter*, are useful for pointing out the nearer or the more distant of two antecedents. The caution in the use of them is, not to trust them too much, especially in spoken discourse.

EXAMPLES. — "I will not barter English commerce for Irish slavery; *that* is not the price I would pay, nor is *this* the thing I would purchase."

"For beast and bird,
They to their grassy couch, *these* to their nests,
Were slunk, all but the wakeful nightingale:
She all night long her amorous descant sung."

NOTES. — 1. It is not sufficiently definite to use *the one* and *the other* to discriminate two antecedents; as in, "I do not favor the Premier's policy at all points, nor am I wholly confident of the success of Home Rule; but I commit myself, with reservations, to *the one*, while, in the failure of previous expedients, I accept *the other* as an experiment." Grammarians are divided in opinion, as to whether in such cases *the one* should refer to the last named antecedent and *the other* to the first named, or the reverse; the opinion, however, is best supported that the reference should be in the same order as the antecedents. But it is better not to adopt so vague a reference, when such words as *the former*, *the latter*, are at hand.

2. It is a crudeness of expression, not sanctioned by the best writers, to use *the one*, when *he* or *she*, *him* or *her* will answer; as, "He is *the one* who caused all this trouble," — better, "It is *he* who caused all this trouble." Do not use *the ones* at all, to stand for an antecedent; the term is proper only in some idiomatic expressions like "the dear ones," the "Shining Ones."

When necessary for clearness, repeat the antecedent. There are two ways of repeating: either by iterating the exact term, or by using some equivalent expression. The latter expedient, skilfully employed, may serve both to identify the antecedent and to enrich it by some descriptive or defining term.

EXAMPLES. — 1. In the following sentence, note how essential to clearness it is to repeat the antecedent: "And, I repeat, you have already set money in the niche of faith; it only remains for you to throw the latter out of doors." It is uncertain here whether "the latter" means "faith" or "niche of faith;" say rather, "It only remains for you to throw *faith* out of doors."

2. In correcting the following, note the part that the repetition of the antecedent plays:—

"On his way, he visited a son of an old friend, *who* had asked *him* to call upon *him* on his journey northward. *He* was overjoyed to see *him*, and *he* sent for one of *his* most intelligent workmen and told *him* to consider *himself* at *his* service, as *he himself* could not take *him* as *he* wished about the city."[1]

"On his way, he visited an old friend's son who had asked him to call, on his journey northward. *The host* was overjoyed to see him, and sending for one of his most intelligent workmen told *the man* to consider himself at *the stranger's* service, as he himself could not take *his guest* as he could have wished about the city."

Only the repetition of antecedent is italicized in the amended sentence above; point out what other means are used to make reference clear.

In the report of conversation, where in designating the speakers the clash of pronouns — *he, she, his, her, him* — is peculiarly liable to occur, ambiguity may often be obviated[2] by using direct discourse, that is, by giving each speaker's words in his proper person.

EXAMPLE. — In the following sentence as given in the third person, the reference of the pronouns is wholly uncertain; but change to direct discourse, and all is clear enough.

"He told his friend that if he did not feel better in half an hour he thought he had better return."

"He said to his friend, 'If I (or you) do not feel better in half an hour, I think I (or you) had better return'."

[1] Example taken from Abbott's "How to Write Clearly."

[2] This is also a means of imparting life to style; see below, Rule 60.

To trivial conversation, however, it gives too much importance to report it in this way, unless clearness demands.

35. Be mindful of the office of your relative.

The relative *who* or *which* may, and theoretically does,[1] introduce a new fact about its antecedent; its office is, therefore, to head a coördinate clause,[2] as may be shown by using its equivalent *and he, and it, and they.* The relative *that* is used only to introduce subordinate clauses necessary to define or restrict or complete our thought of the antecedent; clauses which may often be condensed into a participial phrase. It is important to have clearly in mind what your relative introduces, whether a clause of like order or subordinate.

EXAMPLES. — 1. *Coördinate.* In the following sentence the relative *who* in each case adds a new fact about the antecedent, the latter being already complete in sense: "Murray's enemies in Scotland, *who* (= and they) were both numerous and powerful, comprised two parties: the friends of the old Church, *who* (= and they) were anxious for the restoration of Mary; and the House of Hamilton, *who* (= and they) were jealous of Murray's great power."

2. *Restrictive.* In the following sentences the relative clause is necessary to our understanding of the antecedent, the latter being incomplete in sense till the relative clause completes it: "Cats *that* wear gloves (= wearing, or when they wear) catch no mice." — "Side by side with the spirits *that* fought (= fighting) were the spirits *that* brooded" (= brooding). — In the imperfect attempt here made to resolve the that-clause into an equivalent, it will be noticed that any equivalent clause must be subordinate, as indicated by *when* or *if.*

36. Be wise in using coördinate form for restrictive office.

There are many cases where, for the sake of euphony or clearness, *who* or *which* has to be used though the meaning is restrictive. Such cases ought to be studied;

[1] But in usage there are many exceptions, see next Rule.

[2] For coördinate and subordinate clauses, see above, Rule 28.

and wherever *that* will go smoothly, use it. Do not be so careless in this respect as some writers are.

The following are the principal cases of this kind.

When *that* as conjunction or pronominal adjective occurs near, it is better to use *who* or *which.*

EXAMPLES. — "*That* odious measure *that* has been so opposed is coming up for action to-day." It is better here to say "*which* has been," etc., — though the office is restrictive. Or you could say "*The* odious measure *that*," etc., — getting rid thus of the pronominal adjective. — "*That* the man *that* (better *whom*) our opponents are supporting is an able and worthy candidate, we are not disposed to deny."

"*That* is not a good word to pause upon; when therefore it comes just at a pause *who* or *which* will often sound better.

EXAMPLE. — There are many persons *that* (better *who*), though unscrupulous, are commonly good-tempered, and *that* (better *who*), if not strongly incited by self-interest, are ready for the most part to think of the interest of their neighbors."

That, used as object of a preposition, sends its preposition to the end of the clause; and some prepositions, especially the longer ones, will not bear to be so treated.

EXAMPLES. — "Such were the errors and prejudices that he rose so triumphantly *above,*" — better, "above *which* he so triumphantly rose." — "This is just the class of men *that* we have been talking about," — better, "about *whom* (of whom) we have been talking."

NOTE. — There is a decided difference in the ease of this construction between conversational and written discourse. In the former the construction with *whom* or *which* may sound stiff and formal; accordingly the shorter prepositions *of*, *in*, *for*, *to*, *by*, are freely sent to the end of their clause, when they do not thus depart

far from their verb. Such sentences as, "This is something I have no use *for*," "there is no objection to this that I am aware *of*," "yonder is a man I wish to speak *to*," are natural in conversation; changed around they are stiff and unidiomatic. It is too puristic to say without qualification, as some do, that no sentence should end with a preposition.

After pronominal adjectives used for personal pronouns modern English prefers *who* or *whom*, as indicating better the person of the antecedent.

EXAMPLES. — "There are many, others, several, some, those, *who* (better than *that*) can testify to this from personal knowledge."

When, however, the pronominal adjective does not mean a person, it is better to use *that*; as, "Scott continued to practice at the bar — nominally at least — for fourteen years; but the most *which* (better *that*) he seems ever to have made in any one year was short of two hundred and thirty pounds."

In all the above cases the office of the relative, notwithstanding its form, is restrictive; the form is changed only of necessity and for good reason.[1]

II.

Exercises in Words of Reference. — In the following exercises it will be observed that the question is not always of correct and incorrect usage; it is sometimes a question of the effect you wish to produce and of the word best adapted to produce such effect. Much depends, therefore, on searching out the principle underlying every example.

1. Correct the following sentences, referring each amendment to the rule or remark involved.

[1] For equivalents for the relative and their occasion, see below, Rule 58

They were summoned occasionally by their kings when compelled by their wants and by their fears to have recourse to their aid.

This measure will only be endured by the Unionist party so long as it is perfectly harmless and useless.

I cannot blame thee, who am myself attacked with weariness.

His conduct surprised his English friends that had not known him long.

This is the man's farm who you saw in the market to-day.

He leads her to his father's palace and are bid "Begone"; she takes him to her father's cottage, and he greets them calmly, as lofty visitants.

The times which followed this event were very troublous.

I hear that the man that stole these jewels has been apprehended.

Think only of the past as its remembrance gives you pleasure.

The position we are taking at any rate meets the approval of our own conscience.

Men look with an evil eye upon the good that is in others; and think that their reputation obscures them, and that their commendable qualities do stand in their light; and therefore they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them.

There are many that, though naturally generous, act as if they were selfish, and that, while they are liberal of aid, will not suffer the smallest infringement of their comfort.

Hope is the characteristic trait of our youthful period, which is of great service in giving us courage to attack and overcome the hardships of life.

A veteran Highlander was reminded on his death-bed that it was the time to forgive all his enemies, even he who had most injured him.

It is only his business to deal with the purely legal aspect of the case.

The next winter which you will spend in town will give you opportunities of making a more prudent choice.

Solomon, the son of David, who had been a man of war, was chosen instead of his father to build the temple.

These books are the ones which you are to take to the library this afternoon.

I met the watchman that told me that there had been a fire.

She told her daughter that if she really had a preference for that particular kind of goods she would call at the store and get her a gown from it before they were gone.

The man, who just went away, is a representative of the Villiers Endowment Company that is reputed very wealthy.

This is the proposal by which I shall stand; yours is an expedient with which I have no patience.

At school I studied geometry, that I found useful afterwards.

They are trying to make that that is essentially impossible possible, and to make that that is essentially intolerable tolerable.

The younger members, that are naturally (1) impatient with our slow processes, are all anxious to see this bill disposed of.

There are several here that will subscribe heartily to that noble charity.

William was industrious but slow; Henry bright and quick; so the one always had friends, while the other was unappreciated.

Sir Henry Havelock in all his duties manifested a truly Christian spirit, which were thus done as a part of his religion.

I shall not say anything to unduly prolong a debate which is now, I believe, near its conclusion.

Cæsar crossed the Rubicon that was in effect a declaration of war.

The absence of large public buildings in this city is one of the things which seems so strange to me.

2. Rewrite the following, correcting or studying alternative expressions as directed by the notes and references.

THEY[a] have a new Union School building (33)[b] in the town that I spent my early student days in (36),[c] which[d] is a model edifice, large and stately, and fitted up with all of[e] the modern conveniences. It (34) was (22) long needed. The old Academy [that, which, 35] used to accommodate the higher classes, looks very insignificant by the side of it.[f] When I saw it (34) last, I could but[g] wonder if it was (20) not shrank (4) to smaller [size, bulk dimensions, volume 2]; it hid away so [modestly, unassumingly, unobtrusively, 2][h] in its corner of the park, as if it was (20) trying to [repudiate, reject, disown, deny, 1] the part it had took (4) in the town's[i] affairs.

But it (34)[j] has no [reason, occasion, cause, 2] to be ashamed of its past. To many a one who are (30)[k] now in active life it is [really, actually, positively, veritably, 1, 2] a historic spot. We can think of [illustrious, celebrated, eminent, prominent, 2][l] men who were once schoolboys in it (34), and of others, just as good men perhaps, that (30) are known to friendship [if, though][m] not to the world. Many years must pass before the former (34) can gather those[n] associations that (36)[n] cluster about it (34); years enough for the present generation of [children, youth, boys and girls, 2] to reach (23)[o] maturity (5) and do (23) successful work and [win, get, gain, achieve, 2] (23) distinction. By that time the new shall (21) in its turn be old, and perhaps be despised as insignificant.

Let me try and (2)[p] describe it (34) to you, though its interest, I am afraid,[q] only (25) lies to a small degree in its architecture.

The old Academy[r] is a plain old fashioned brick building, two stories in height, its side to the street, and whose (30, 15) end gables run up as by steps to the great chimnies (14) at the top. The front windows [that, which, 35] are high, are perhaps the most imposing feature of the building.

A door opens into a large vestibule (24) (33)[s] at either (2) end of the front; the left hand one leading to the large room on the first floor [that, which, 35] we called the girls' room, the other to the somewhat larger room up stairs called the principal's room. An addition, or ell,[t] extends directly back of this last (17) (34), three stories in height, its rooms being so much lower that the three together are only as high as the two stories of the main part. The first floor of it (34) was a species (2) of a[u] laboratory and apparatus room, a mysterious place to we (16) pupils. The floors above were class-rooms. A belfry (33) surmounted the main part of the edifice, [which, that, 35] to my boyish imagination was a model of graceful design, but [which, that, 35] as I [remember, recollect, recall, 2] it, must have been just about as plain as the rest.

Here I have given you a meagre sketch outside and in of the building (24); but I cannot impart to you the sentiment [which, that, 35] makes it a sacred spot to me. For that I only (25) can refer you to the places you yourselves frequent, which to you also will some time be full of sweet memories.

NOTES TO THE ABOVE. — It will be noted that in many cases where relatives might have been used in the above, participial phrases or words in apposition are used instead. Nothing is said of this here, however, as it is taken up later, under the head of Rapidity. (See Rule 58.)

a. "They," an indefinite pronoun, but quite suitable to the present simple style. — b. The word "building," in the present arrangement of the sentence, is remote from its relative "which." How can you change order so as to get antecedent and relative together? — c. The preposition "in" by this construction is too far from its object to sound well; try the equivalent "where." — d. If you change order according to note b, is this relative necessary at all? — e. The word "of" is superfluous. Note the construction, for it is too much used. — f. By putting "it" at the end of the sentence you put a misleading word between the antecedent "Academy" and its pronoun "it" in the next sentence. Where can this phrase be better placed? — g. There is a difference between "could but" and "could not but"; which is proper here? — h. There is not much difference in the appropriateness of these words; choose the one that sounds best and is nearest your idea. — i. The possessive is admissible here, as helping the sentence to end with "affairs" (compare Rule 82). — j. "It"

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is not ambiguous here, but it is better, ordinarily, at the beginning of a new paragraph to be more particular in repeating your antecedent. — k. After deciding the concord here, ask yourself if the relative construction is needed at all. — l. If no men of very great fame have gone out from the school, which word will you choose? — m. What difference of implication between "though" and "if"? — n. The new building cannot gather *the same* associations, but only the same *kind;* how would you express this? — o. Is this the best tense of the infinitive for a time relatively past? — p. "Try and" is a vulgarism to be guarded against; say "try *to*." — q. "Am afraid" is an expression much used, and perhaps not incorrect; better, however, would be "I fear." — r. If you repeat your word in the previous sentence, "it" is sufficient here. — s. "Vestibule" is the antecedent to "the left hand one;" change order so that antecedent and pronoun shall be near together. — t. It is the ell that is three stories in height; change order so as to make this clear. You need to do this when the relative is omitted just as when it is expressed. — u. The "a" is superfluous; note the construction, which is very prevalent.

V. CORRELATION.

Many words or forms of expression occur in pairs, the one member of the pair suggesting and requiring the other. This mutual reference is called correlation.

I.

Rules for Words that have mutual Reference. — Rules for correlation go far to make themselves as soon as we bear in mind what correlation is for: namely, to help the reader balance one thought or expression over against another. Both in the thoughts thus balanced and in the means taken to pair them, the writer should work for the greatest clearness attainable.

37. Prepare for an important alternative or inference by correlating connectives.

That is, do not neglect to correlate clauses when the reader may in any way be helped by it. If there is an equally important assertion coming

after the first clause, do not mislead the reader by leaving it unforeseen, but prepare him for it at the outset.

The commonest connectives used to introduce alternatives are: *as . . . so; either . . . or; neither . . . nor; indeed* (*in truth, to be sure,* etc.) . . . *but; so . . . that.*

ILLUSTRATIONS. — 1. *As . . . so* connect the verbs of their clauses; as, "*As* the hart panteth after the water-brooks, so panteth my soul after thee." If the clauses were reversed the word *so* would not be used, and the sentence would be uncorrelated.

2. Note how necessary the word *either* is at the beginning of the following sentence to prepare for an alternative otherwise unforeseen; "[*Either*] you must take this extremely perilous course, in which success is uncertain, and failure disgraceful, *or else* the liberty of your country is endangered."

3. Such words as *indeed, in fact, to be sure,* are often used as a kind of concession, to which we naturally expect the answering particle *but;* as, "*To be sure,* he is not clever, and he is perfectly aware of the fact; *but* a more honest and steady man I never knew." — "Matthew Arnold was *indeed* an exquisite poetic artist; *but* this was by no means his highest distinction." — Sometimes the sense of the first member is sufficient to make us expect the *but* without the concessive particle to herald it.

38. Study correct usage in choosing particles of correlation.

In colloquial and newspaper style there is a good deal of looseness in the choice of particles that are set over against each other. The proper usage should be learned and heeded.

EXAMPLES. — The following are some of the most commonly misused particles, with their corrections. Some expressions not strictly correlative are included.

Write	Not
Write different *from*,	Not different *to*.
	" different *than*.
" hardly . . . *when*,	" hardly . . . *than*.
" scarcely . . . *when*,	" scarcely . . . *than*.
" seldom *or never*,	
" seldom *if ever*,	" seldom *or ever*.
" such . . . *as*,	" such . . . *which*.
" neither . . . *nor*,	" neither . . . *or*.
" the same *that* (objective),	" the same *as*.
" I do not know *that*,	" I do not know *as*.

NOTE. — While *different than* is incorrect, it is proper to say *other than; other* being treated as a comparative.

39. Follow not . . but, not only . . . but [also], by the same part of speech.

These words may be followed by a variety of parts of speech — nouns, pronouns, verbs, adverbs, adjectives, — as well as by prepositions with their phrases and connectives with their clauses. What part of speech is to follow them is immaterial; but let it be the same after both.

EXAMPLE. — He gave me *not only* the grammar *but also* lent me a dictionary" is wrong; say rather, "He *not only* gave . . . *but also* lent," etc., and you have both particles followed by verbs. — "For God sent *not* his son into the world to condemn the world, *but* that the world through him might be saved;" better, "For God sent his son into the world *not* to condemn the world, *but* that," etc. Here the correlates are followed by equivalent constructions, an infinitive and a that-clause.

It is generally better to observe this same rule with *either* . . . *or*, *neither* . . . *nor*.

EXAMPLE. — (From Ruskin). "You may *either* paint a picture that represents a scene, *or* your street door to keep it from rotting." Better, "You may paint *either* a picture . . . *or* your street door," etc. Or you could say, "You may *either* paint a picture . . . *or you may paint* your street door." This latter if you wish by iteration to emphasize the idea of painting. Compare below, Rule 55.

II.

Exercises in managing Correlation. — From the following exercises it will be seen that faulty or neglected correlation involves not so much positive ambiguity as slovenliness; attending carefully to correlation you show respect to your reader by keeping your expression clear and clean-cut.

1. Correct the following sentences according to the rules heretofore given, or as your good sense dictates.

You are not obliged to take any money which is not gold or silver; not only the halfpence or farthings of England but of any other country.

I shall have a comedy for you, in a season or two at farthest, that I believe will be worth your acceptance.

With this sudden promise of wealth and social position, as offset to his long period of struggle, he is the most fortunate man in the world, or else the most sadly duped.

This is the same drama and the same company as I saw a few months ago in New York.

He had received a special report that Falmouth was dying, just as he was on the point of mounting his horse.

The Drayton building is the best in the town, and of which the citizens are justly proud.

You can neither count for success in this course or in the other; what will you do?

The going is very rough, owing to the digging down and wearing away by rains of the road.

By greatness I do not only mean the bulk of any single object, but the largeness of a whole view considered as one entire piece.

Northumberland was the most extensive of any Anglo-Saxon state.

Julian takes his experience in life in a different manner than myself.

Afflicted by famine, and crushed by a relentless despotism, they had neither physical or moral ability to resist the advance of disease.

It is not only hard to distinguish between too little and too much reform, but between the good and evil intentions of different reformers.

Hardly had our great national political conventions given to the conference their unqualified endorsement than a symposium in the "North American Review" showed that Americans were not agreed among themselves.

Such goods are made for export, and are seldom or ever used in this country; being far too common.

Brodie acknowledges that he is at the end of his expedients and all is lost, or else he is on the eve of such a triumph as he has never had before.

Psychical states which often recur in a given order not only become increasingly coherent but the transitions from each to the next become more rapid.

With all his faults about him, he was still perhaps the greatest of his contemporaries.

If any one or any considerable proportion of the people withdraws themselves and refuses to have anything to do with public affairs, the system fails utterly.

We prefer him, however, as he is interpreted by the engraver, than as he appears in the chromo-lithograph.

2. Rewrite the following, correcting according to the notes and references.

Some one, I do not know whom (16), has [made, propounded, proposed, given, offered, 2] this splendid (1) definition of a [sound, thorough, good, 2] education: to know something about everything, and everything about something.

It (34) does not seem so strange when we put it in other words ; it is[a] the common plea merely (27) for general culture and for special training. They (34)[b] have their [supporters, advocates, 2], as they (34) have their advantages. The [novelty, noteworthy, peculiar, remarkable thing, 2] here is the fact that they (34) are united, being equally necessary[c] to a sound education. And we will (21) see if we shall (21) consider carefully (28) that their (34)[d] advantages are only (25) [obtained, secured, 2] and their (34) disadvantages avoided by providing for each (34).

Let us examine them (34), and see how they supplement each other.

I.

The good we can easily see of knowing something about everything (24). It is just[e] to be well-informed, to have[f] a broad store ready for use of facts and truths (24) in possession.[g] This[h] is especially valued in these days of popularized knowledge; the magazines and newspapers are making it[i] more accessible every day. Men investigate many things, and their inquiries are made public, so (37)[j] that one *must* be well informed if he (30) should (21) move intelligently through the world. Its (34)[k] wealth of information is increasing as fast as its wealth of money and luxuries; and to know something of everything, at least (27), is to know where it (34) is banked, and how to give it circulation.

It (34) also helps us to estimate rightly the things known.[l] [m]We see how things are related to each other, what is (30) great and what is (30) small, what important and[n] unimportant. It is like one visits[o] a great exhibition such as the World's Fair. You enter one of the [huge, vast, massive, 2] buildings and commence (2) to examine everything [exactly, precisely, critically, minutely, 2]; and you are tired out and bewildered before you have gone far (28) while you have

missed a large number of (6) things that you desired to particularly (24, 26) see. Suppose, however, you first go through it (34) rapidly, or overlook its contents from some high place. One sees (30) where the various exhibits [p] are, how much space they occupy, what are fine, what are common, etc.; [q] and guided by this (34) he (30) easily finds things that are of most interest. So in the world of knowledge: if we have a general conception of the whole field we can steer our way more effectively through the great exhibition it displays around us.

(Continued in next Exercise).

NOTES TO THE ABOVE. — It will be observed that there are many references in the above to Rule 34; wherever they occur the question should be asked what is the best and clearest way to represent the antecedent, whether by repetition, or otherwise. — a. The definition is not really a plea, but it may embody a plea. Choose the word accordingly. — b. Say "both of these;" and repeat "both" in the next clause. — c. To say they are "equally necessary" here is to imply that you adopt the definition without question; it is enough here to say "being regarded as necessary." Where do you put "equally" in that case? — d. You are thinking here not of both but of each in turn; what would you say, therefore, instead of "their"? — e. This is so condensed that "just" is ambiguous; better to say "just the good of being," etc. — f. If the previous note is adopted, how would this be expressed? — g. Study where is the best place for this phrase. — h. Something more than "this" is needed to make reference clear; think what it is. — i. "It" is a good way from its antecedent; begin the clause with it. — j. Put the word "so" earlier; where does it belong? — k. "Its" is vague; you can use "the world's" (possessive) here, as it is thought of almost as a person (compare Rule 15). — l. "The things known" is a rather crude expression; better, "what there is to know." — m. Is this beginning definite enough, or would you say "By knowing," etc. — n. "The word "and" makes the same thing seem both important and unimportant. What word is best to separate the two? Compare below Rule 43. — o. To use *like* with a finite verb is a provincialism. — p. "Exhibits" (compare Rule 4) is admissible here, though a verb used as a noun; usage has given it currency. — q. In an essay like the present abbreviations are inelegant. Query: is anything corresponding to this needed here?

For Tues. Byron for Wed.

VI. PRECAUTIONS FOR CLEARNESS.

Many of the procedures hitherto mentioned have had clearness in view as well as correctness ; here, however, we need to consider in addition some ways in which, even in the effort to obtain some other desirable quality, clearness may be imperilled.

I.

Rules to avoid Loss of Clearness. — These rules cover especially the observance of those minor elements which are too often undervalued ; noting what words we should retain when we condense a construction, and what we should repeat with new constructions.

40. Do not leave out any form that is not accurately implied.

The application of this rule is needed most frequently in the case of auxiliaries, and forms of the verb. They are often left out because supposably supplied in another part of the sentence, whereas if expressed they would be quite different from the one already there.

EXAMPLES. — *Of verb-forms.* "Jack *is* an industrious boy, and his sisters (do not omit *are*) amiable girls."

Of auxiliary. "This neither *has* (do not omit *been*) nor *can be* obviated." — "Just as a man *has* (do not omit *lived*) so he *will live.*

It is inelegant also to end a sentence with the preposition *to* (sign of the infinitive) without supplying the verb with it ; as, "I saw that he could be a brilliant conversationalist when he wished *to*" (do not omit *be*). More license is allowed in this usage to conversation than to literary English.

41. In condensing a clause, be wise to retain particles of relation.

A subordinate clause may often, and with advantage, be cut down to a participial phrase ; but when this is done, some conjunction, as *because, though, when,* may need to be expressed with it in order

that the exact relation may be preserved. Not always, indeed, is this necessary; but be wise to note when it is.

EXAMPLES. — In the sentence, "Walking on a slippery place the other day, I lost my footing," the conjunction to be supplied with "walking" is *while*; but in this case it is not so necessary to supply it because it is pretty clearly implied. — "Walking on a slippery place the other day, I managed, with these patent heel-corks, to escape without a mishap;" here the conjunction, *though*, is more necessary to clearness.

42. Repeat whatever is necessary to grammar.

A word that is essential to the construction of different members of the sentence should be repeated with each member whenever its omission would cause ambiguity or obscurity. The following are the principal cases of this kind.

The common subject of several verbs should be repeated when any word comes between that is capable of being a subject.

EXAMPLE. — "He professes to be helping the nation, which in reality is suffering from his flattery, and (*he*? or *it*?) will not permit anyone else to give it advice." Here the which-clause makes the subject of the verb "will not permit" uncertain. The subject that is to be taken should therefore be repeated with the new verb.

Repeat a preposition after an intervening clause that has a word in the objective case.

EXAMPLE. — "He forgets the gratitude that he owes *to* those that helped all his companions, and (*to*) his uncle in particular." The intervention of the verb "helped" and its object "companions" supplies an element capable of governing the words "his uncle;" so the preposition needs to be repeated.

NOTE. — Even where the question of clearness is not involved the preposition is omitted too often; there are certain adverbial phrases

in which the habitual omission of the preposition is a common vulgarism. The following are some of the most usual:

Write	not
Write "he was *at* home,"	not "he was home."
" "nothing prevented him *from* going,"	" "nothing prevented him going."
" "this happened *in* some other place,"	" "this happened some other place."
" "it is *of* no use,"	" "it is no use."
" "this side *of* the room,"	" "this side the room."
" "the saving *of* my life,"	" "the saving my life;"

and in general treat a verbal noun as a noun by supplying the prepositions of government, not as a verb with an object.—Note that it is proper to omit the preposition in the phrase "I am going home."

Repeat a conjunction with several dependent verbs, especially when they are some distance apart. This is necessary to keep up the sense of the dependent relation of the clauses.

EXAMPLE.—"We might say that the Cæsars did not persecute the Christians; (*that*) they only punished men who were charged, rightly or wrongly, with burning Rome, and committing the foulest abominations in secret assemblies; and (*that*) the refusal to throw frankincense on the altar of Jupiter was not the crime but only evidence of the crime."

Repeat verbs or prepositions with *than* or *as*.

EXAMPLES.—"I think he likes me better than [*he likes*, or *do*] you."—Pleasure and excitement had more attractions for him than [*for*, or *had*] his friend."[1]

43. Repeat articles and possessives for each new idea.

One article or possessive standing before several nouns or adjectives serves to bind them into one group; while an article or possessive for each serves to distribute them and give them separate emphasis.

[1] The specifications under Rule 42 are from Abbott's "How to Write Clearly."

EXAMPLES. — "Wanted, a nurse and housemaid," means that the same person is to be both. "His greatest and most artistic poem" refers to one poem which is both greatest and most artistic.

Note the difference when we say,

"The lunatic, the lover, and the poet,
Are of imagination all compact;"

where three different persons are spoken of, and distributed by the article. So also "The Old and the New Testament," meaning two.

Sometimes, for emphasis, the different terms marked by the article or the possessive may be separate predicates or qualities of the same subject.

EXAMPLES. — "James was declared *a* mortal and bloody enemy, *a* tyrant, *a* murderer, and *a* usurper." "Of these pamphlets, *the* longest, *the* bitterest, and *the* ablest was commonly ascribed to Ferguson." One pamphlet is meant, as in the preceding example one person; but there is no ambiguity, because the article in each case throws the emphasis on the predicate.

44. Repeat a complex subject by a summarizing word.

When a subject consists of several successive members or details, all have to be carried in mind till they are fitted with the same verb; to choose therefore for the last detail some word that shall summarize all the rest is a great help to clearness.

EXAMPLE. — "Gold and cotton, banks and railways, crowded ports and populous cities, — *these* are not the elements that constitute a great nation." Here the word "these" virtually repeats the subjects in one term, preparatory to the verb.

A series of conditional clauses may in the same way be summarized by having the most comprehensive one as the last.

II.

Exercises in preserving grammatical Clearness. — The following exercises, as also the above rules, introduce

the student not to an exhaustive list of usages, but rather to specimens of certain classes of faults which can be obviated only by general watchfulness over the fine relations and implications of ideas.

1. Correct the following sentences by reference to the rule or principle involved :

He has tried the old and new method of cure.

Attempting, as his brother had, to swim across the river, he was nearly drowned.

He must be set down for character-blind, like some men are color-blind.

When I see all the improvements that the past fifty years have brought forth, and I note how little the character of men has advanced, I can but doubt of the boasted progress of civilization.

The man is good — by which I mean affable, obliging, good-natured, — therefore he is good for nothing.

His truest and earliest friends were both of the party.

Her hand was so severely injured that unless she has the forefinger amputated she will entirely lose the use of it.

You will find many English customs very different to ours.

I do not think the legitimate drama would ever reach its old vogue, unaccompanied by accessories of scenery, spectacle, and costume.

The regiment has formerly been famous for its discipline, but this year it was guilty of irregularities.

The Spaniards, however, preferred to take their chance on the raging element, rather than remain in a scene of such brutal abominations.

I shall pardon him if he apologizes, and will make reparation for the damage he has done.

To write history respectably — that is, to abbreviate dispatches and make extracts from speeches, to intersperse in due propor

tion epithets of praise and abhorrence, to draw up antithetical characters of great men, setting forth how many contradictory virtues and vices they united, and abounding in *withs* and *withouts* — is very easy.

I was naturally grateful to the man who had once befriended me, and was well-disposed to the whole party.

He will not be able in future to act as he has in the past.

Be ready to succor such persons who need your help.

It is no use trying to make him see what he owes to Robert and the friends who preserved him in peril.

I do not know as I ever saw a man either so angry nor so self-controlled as he was at this moment.

Both in the country and the city, at his home and business, you will find him the same genuine friend.

Novelty produces in the mind a vivid and an agreeable emotion.

Preparing for his examinations, I had sometimes to rise from my own bed to urge him to retire to his.

I should be obliged to him if he will gratify me in that particular.

I will work for the success of this measure rather than the other.

The pains he has taken, the expense he has incurred, the trouble he has undergone, the delay that has come to the prosecution of his own affairs, make a large demand on our indulgence and gratitude.

Clifton was well trained not only in all the social arts that do so much to make a man agreeable, but he was also naturally adapted to lead and influence men.

I had scarcely spoken to him than he knew me.

Tired with his long journey, he had to sit up until a late hour listening to the uninteresting conversation about (3) him.

Honesty of purpose is the only power that ever has or ever will sustain a man in such a situation.

He stood one side the river while his comrade in full sight was drowning the other.

Their intentions might and probably were good.

2. The rewriting of the following essay is made the occasion of studying clearness not only in the matter of grammatical construction but in a broader sense. Young writers are liable to give their idea only in outline; it lies clear in their own mind, but they do not make it clear enough in expression to be definite to their readers. It needs to be held up in more than one light, to be defined, simplified, filled out, in various ways; which may be in part illustrated in the present exercise.

(Continued from Page 106.)

On the other hand, if we know a little of everything,[a] the disadvantages are as great as the advantages. It[b] (34) is to be a[c] smatterer; while to know a good deal of everything, like (2) some[d] people have (40), is[e] to be a book-worm.[f] Neither[g] can be called well educated.

II.

One[h] ought therefore to know everything about something; *i.e.*[i] he (30) ought to choose some field of information[j] in which his (30) knowledge is thorough and minute, so (37) that he may be an authority[k] in it (34). Small or large, there ought to be something that he is complete master of (36).[l]

It may be objected that such study is narrowing to the mind. Look at[m] those artisans, or business men, or professional men, who know their own pursuit in life and they (30) know nothing else.[n] The objection would hold if we were only (25) advocating this (34). But we are speaking of those that (36) are[o] seeking general education; the advantage of knowing everything about something is[p] to him whose mind already roams freely over the broad tracts of knowledge.

The great advantage of[q] such thorough knowledge[r] is, that[s] you train your mind to habits of thoroughness.[t] To only (26, 25) possess little snatches of information is to dissipate the mind (23), to be vague and untrustworthy in everything.[u] This must (1)[v] be corrected. And when you know[w] some one thing well, you[x] supply the corrective; for you are not only an authority in some branch of knowledge but (39) you have gained an independence and an (43)[y] incisiveness of thinking which you can carry into other fields.[z] You look upon all things with a disciplined mind, trained (34)[aa] by special investigations to strike for what is deep and accurate and thorough.[bb]

Thus one kind of education helps the other.[cc] And neither can[dd] be spared.

NOTES TO THE ABOVE.—a. This conditional clause expressed so briefly as this is misleading; the disadvantages depend on the fact that we know *only* a little of everything. Say rather, "If our knowledge is confined to a little of everything."—b. "It" is not full enough to be definite; repeat the antecedent.—c. Ought there not to be a qualifying adjective here signifying a smatterer and nothing more?—d. Are these people often found or exceptionally? An adjective here would indicate.—e. Would you commit yourself to the statement that it *is* to be a bookworm, as if it must be so, or is it enough to say it may be so? Study how to express it in this latter case.—f. This statement leaves the sense rather meagre; better to add a phrase defining in other terms what you mean by book-worm.—g. Add to "neither" a demonstrative pointing out the antecedent more definitely.—h. Better at the beginning of a paragraph to repeat your subject: e. g. "The well-educated man."—i. Do not write abbreviations in an essay like this; write out in full.—j. To say "information" merely is not to name enough, there is so much more open to him, e. g. research, skill, thought. Make the expression fuller.—k. Add a noun to "an authority," to make the thought plainer; e. g. "an independent thinker."—l. It is not advisable in the closing sentence of the paragraph to use the construction that sends the preposition to the end of the sentence.—m. Frame the sentence so that it will be seen that this is still a part of the objection; e. g. "We may be pointed to," etc.—n. A supplementary and defining clause will help the fulness and plainness of the sense here. Revise the following and add: "their (30) thoughts are shut up to a speciality (2) and can (43, 30) only

(25) think as broadly as that."—o. Add a word that will indicate that they are seeking general education *in addition to* particular.—p. Repeat the subject of remark.—q. If you will think of it, the advantage here spoken of lies not so much in possessing such thorough knowledge as in cultivating it. Indicate this.—r. Knowledge of what?—s. If you are thinking, as indicated in note q, of cultivating knowledge, an adverb recalling that will be useful here.—t. Add one or two nouns enlarging this idea.—u. "Everything" is a little too sweeping; limit it, e. g. "everything requiring sharpness and detail."—v. To say "must" is to put it a little too strongly; how can you soften it?—w. Again you are looking not at the possession of knowledge but at the process of obtaining it. Say, e. g. "When you have studied enough to know."—x. Not necessarily "supply"; this is too strong; but you have done something to supply.—y. Are you thinking of two qualities here or virtually one? Do you therefore need to repeat the article?—z. Add a defining and simplifying clause here; "so that you know," etc.—aa. Supply the antecedent that "trained" modifies.—bb. Add something to complete the thought, e. g. "for those qualities which alone can make information trustworthy," and note how much plainer it is. —cc. Add a sentence of amplification, naming what the general information supplies, and what the special training.—dd. Add a softening adverb, so that the statement shall not be quite so sweeping.

CHAPTER III.

SPECIAL OBJECTS IN STYLE.

THE two foregoing chapters have discussed such choice and combination of words as would promote especially the qualities of correctness, consistency, and clearness. But both by choice and combination of words other qualities may be imparted, qualities just as necessary to good style, though higher. To discuss the most important of these is the task of the present chapter.

Important as these higher qualities are, yet we cannot say, as of the foregoing, that they must enter invariably into all writing. They are sought rather for particular and occasional ends; hence our title, special objects in style. The rules that embody the chief and most practical of these may be gathered together under the following five heads:—

1. Force.
2. Emphasis.
3. Rapidity.
4. Life.
5. Smoothness.

In the effort to obtain these qualities are involved many of the most fascinating problems in composition.

I. FORCE.

It is not always enough that a thought be expressed clearly and correctly. For even then it may be dull and tedious, lacking in vigor and interest. It must be so

written as to rouse and hold people's attention, stimulate them to think and realize what is said; it must also be adapted to slow and heavy minds as well as to minds bright and attentive. This fact makes it generally necessary to impart to our writing more distinction than its merely intelligible expression would demand.

Force, in its large sense, is such a comprehensive quality that for convenience of treatment and practice it is distributed in this chapter under the three heads of force, emphasis, and life. In the present section we use force in the narrower sense, to indicate the vigor imparted to style by the choice of forceful words and by the cutting out of words that are insignificant, or that merely serve to fill up. With its problems, therefore, both choice of words and phraseology are concerned.

I.

Rules for securing Force.— What has already been said of choice of words[1] may here be repeated of force: it is not in the power of these rules, nor of any rules, to make one a forceful writer. Back of any real power in writing must lie, after all, strength of thought and conviction. All that can be attempted here is to indicate some of the ways in which, through the manner of expression, increased strikingness or distinction may be imparted to ideas.

45. For vigor of vocabulary, use plain words.

Words that are the most easily understood make the strongest impression; hence, in general, the writer's vocabulary is made more strong by the use of common words, words of the home and of everyday life, words

[1] See above, page 10.

expressing simple relations. The Saxon element of the language, both in its words and in its racy idioms, has the advantage of vigor as well as of intelligibility,[1] and for the same reason, because it is the original, plainer, commoner element.

ILLUSTRATIONS. — Thus, comparing words of the common and words of the refined or learned class: —

To say		To say
get drunk	is stronger than	become intoxicated.
steal		embezzle or appropriate.
crazy		insane.
rascal		malefactor.
be off		withdraw your presence.
to have it put into your head		to obtain the subjective impression.

Many writers use large words with the idea that they are making their expression stronger; while they may thereby be making it only more pretentious and formal.

46. To give force to single words, make them specific.

We think in particulars. Even if a class name is given to us we make it definite to our mind by thinking of some specimen or individual of that class. It is a great advantage, therefore, and makes a stronger impression, to give the particular specific name at the outset.

ILLUSTRATION. — Thus, to say, "He fought like an *animal*" is weak; to say, "He fought like a *wild beast*" is stronger because more specific; and stronger still as still more specific it is, to say, "He fought like a *tiger*." Force of conception increases according to the more specific nature of the word.

Verbs as well as nouns may be specific or general in various degrees, and the choice of the more specific has the same kind of effect. So also has the choice of a definite numeral instead of an indefinite.

[1] See above. Rules 5 and 6

ILLUSTRATIONS. — 1. Consider how much stronger are the specific acts here mentioned: "And Abimelech fought against the city all that day; and he took the city, and slew the people that was therein, and *beat down* the city, and *sowed it with salt*," — than if the writer had said, "destroyed the city and took measures to make the land unfruitful and desolate."

2. When Goldsmith says, "We kissed our little darlings *a thousand times*" he expresses it much more forcibly than if he had said "a *great many times*."

47. For weighty force, cut away modifiers.

Almost any modification of a word limits it; and while perhaps it applies the word more accurately, it makes the word exert less than its whole force. In the same way with a whole sentence: it may be so cumbered with exceptions and saving clauses as to have no vigor left. It gives weight to an assertion to choose a word that does not have to be limited.

ILLUSTRATIONS. — 1. To say, "He was a *hero*" is more forcible than to say, "He was a brave, single-minded, self-forgetful hero," because the word *hero* already contains all that needs to be said, and the rest only limits and weakens.

2. Consider how much stronger it is to say, "This measure is infamous," than to say, "It is my conviction that under the present very critical circumstance this measure may not unfitly be characterized as infamous, or at least as very deplorable." The saving clauses serve to diminish the effect.[1]

48. For abrupt force, cut away connectives.

It may sometimes be the object to strengthen the expression not so much of the ideas as of the relation between ideas; and when such relation is clearly implied, a strong abruptness is given to the expression by leaving out the connective.

[1] Of course, if accuracy or euphemism is required, rather than force, such saving clauses are quite in place; see under Rule 1, above.

ILLUSTRATIONS. — To say, "You say this; I deny it" is stronger than to say, "*but* I deny it," or "I, *on the other hand*, deny it." This last is lengthy and clumsy. In general, strength is increased by using short connectives in preference to long, and by dispensing with the connective where clearness will bear it. "Let him have never so righteous a cause, ^ it is but the turn of a hand for God to prove him perverse." The word *and* where the caret mark is would weaken the expression.

In a similar way strength may be promoted by cutting away the articles from a series of details.

49. For condensed force, cut down phrases and clauses to equivalent words.

Closely connected with force of expression, and generally a promoter of it, is brevity. A strong impression needs in most cases to be a quick impression. But, in order to be strong, the quick impression must be as suggestive as the longer one; and this suggestiveness can often be retained by cutting down phrases or clauses to single words, or, what is the same, using single words that have the force of phrases.

EXAMPLES. — Note the greater force of the condensed expressions in the following: —

Full Form.	Condensed.
"These impressions *can never be forgotten*."	"These impressions are *indelible*."
"The book is *so written as to give the reader a sense of tediousness*."	"The book is *dull*."
"The extent and fertility of the Russian territory *are such as to* furnish facilities of increase and elements of strength *which no [other] nation in the world enjoys*."	"The extent and fertility of the Russian territory . . . furnish *unparalleled* facilities for the increase of its population and power."
"The preparation is *of an oleaginous nature*."	"The preparation is *oily*."

Such expressions as *of such a nature*, *such as to*, and the like, can often be left out with advantage to the force of the style. Young writers, in particular, are apt to use too many such fillings-in of expression, giving the effect of using too many unimportant words, while in fact they use too few that are really important to the idea.

NOTE. — For force of impression the term that is equivalent to a phrase should also be specific and particular; see Rule 46, above. When mere rapidity without force is desired, see below, Rules 56–59.

II.

Exercises in forceful Expression. — It will be noted that the following exercises often recall the rules already given for the choice of words; especially those rules which discriminate between plain and pretentious language. In bringing up the matter again, however, we have in mind a new inquiry: how does the use of such language affect the quality of force? Many of the following sentences are not incorrect at all; but they can all be improved in accordance with the data above given.

2. Make the following sentences stronger, referring each amendment to the rule involved. Do not be afraid to make radical changes in the construction, provided the idea is preserved and force increased.

I recognized him, but nevertheless I did not speak to him.

I left the aged person at the street corner promulgating the most demented remarks imaginable.

This is one of the principles of the system on which much depends.

There are some men who may be called the guiding and restraining conscience of their community.

Homicide is sure to be eventually detected.

I never have and I never will tolerate such a shameful infringement of my personal liberty.

This is indeed a beautiful view

The old man said he was destitute of the means of subsistence and had no money wherewith to purchase any.

Many pleasant memories call to me from this period of my life.

His calligraphy (2) is of such a nature that it cannot be read.

Be scrupulous to take care of the smaller sums and the greater amounts will afford you no trouble.

After a long siege, during which the supplies were wholly cut off, the city was at last compelled by famine to capitulate.

To him who listens aright a large number of voices comes from every part of nature

It is not too much to say that education is the most important duty, or one of the most, that men or states have to perform.

Some people's ambition is so restricted that they are content with sufficient compensation to keep them supplied with tobacco and furnish them the plainest provisions and the most stupefying beverage.

I intimated to him that his conduct was of the most reprehensible description.

Him there they found recumbent like a reptile.

He must not only reform at once, but his welfare depends on it.

You desire to sell me some matches? I do not wish to purchase. The sooner you withdraw your obnoxious presence the better.

This great and noble man was a beneficent and much trusted power in the state.

Did you obtain the impression that Jack was becoming increasingly confirmed in habits of dissipation?

But Newton cannot use them; because he never could, you know. Did you know it? I didn't know whether you did or

not, but I thought you did; but maybe you didn't; but he can't, you know, of course.[1]

A new household implement does efficient service.

May I venture to intimate that if this bill passes it will bring commercial ruin, at least eventually, and if the present state of trade continues, to a multitude of struggling and needy firms.

He said his opponents had treacherously and unscrupulously betrayed their trust.

You favor what promises well for your monopoly; but notwithstanding this I oppose your scheme at every point.

Contemplate the flowers of the plain; they perform no manner of work, and yet the greatest and wisest monarch at his highest estate of prosperity, could not boast such beauty of apparel as they.

This university offers facilities such as can be enjoyed nowhere else for gaining a knowledge of the languages of ancient Greece and Rome, and of the various studies connected with number and quantity.

The tattered individual was so enraged that he vociferated like an infuriated animal.

The old gardener was busy with his implement in the early morning, while the feathered songsters were filling the atmosphere with melody.

The compound is of very penetrating nature; it affects the mucous membrane of the nose in such manner as to give pain.

Niagara is a stupendous and unrivalled wonder of nature; it strikes a hushed and breathless awe to the heart of every one who is truly and genuinely susceptible to influences of the sublime.

p. 126

2. The rewriting of the following will give occasion to review some of the rules for choice of words, and to note how questions of accuracy or plainness may involve also

[1] Quoted verbatim from a High-School pupil's essay.

questions of force. An exact word is stronger than a vague one; a plain word than an elaborate one; so generally when you are saying accurately what you mean to say you are taking the best way to express yourself forcibly.

LONDON, May 30, 1893.

DEAR WALTER:

You have perused so many treatises (45)[a] about London that you already are acquainted with (45) the appellations (45) of its principle (2) localities (46)[b] very well. I am sure you would admire (9) to contemplate (45) the localities (45) themselves, — . . . (46)[c] they are as interesting in reality as they are in books. How I wish you was (20) here this P.M.[d] to take a walk with me, or perhaps a ride on the top of a vehicle (46);[e] for that (34) is one of the most desirable (45) ways of seeing the great metropolis (46),[f] while you are at the same time out of the jostling, struggling (47) crowd.

I never [grow weary, become fatigued, tire, 45] of [studying, looking at, observing, gazing at, 2] the great rushing and swelling (47) tide of life on (2) the streets; and when I [consider, reflect, think, 45] how[g] just such restless, eager (47)[h] throngs have passed (46)[i] [to and fro, back and forth, 45] every day for a great number (46)[j] of years, I have almost a feeling of wondering and contemplative (47) awe.

But if you walk you will be obliged to be very cautious and watchful (45, 6),[k] and (48) especially when you cross; for any driver of a (48)[l] cab or of an (48) omnibus never thinks of going any more slowly when a pedestrian is crossing in front of him (49).[m] It is a wonder that more unfortunate (47) people are not severely (47) [hurt, injured, disabled, 45]; and indeed serious (47) accidents are common (1).[n] A great convenience is provided in the quantity of (2) little shelters, or platforms, which are (49) erected in the middle of the street at all the parts where the greatest crowds are liable to be found (49)[o] and which (49) [make, furnish, give, afford, 2] a place for the

individual (2) who is on foot (49) where he may (49)[p] stand and be (49) out of the way of the (48) passing (47) vehicles.

A variety of things is (31) always transpiring (2, 6) in the streets, more than I could [tell, mention, describe, 2] in numerous (46) letters. Among the most [disgusting, unpleasant, abominable, disagreeable, 2] are the eternal[q] street-pianos, which appear at all times of day, and until late at night, and which (49)[r] play the same melodies, which are invariably the popular melodies of the day (49),[s] until you hate (2) the (48) sight or the (48) sound of them. Then there are the people with articles to sell (46),[t] and with their cries that no one can understand (49). There are the poor folk,[u] the blind and (43) lame, trying desperately to obtain money (46),[v] selling small articles (46),[w] singing songs (46)[x] or playing frantically on little instruments of music (46),[y] — . . . (44);[z] it is melancholy to behold (12) them. A step above them (34)[aa] are the German bands; also the "nigger"[bb] minstrels who are oddly dressed (49), and who have (49) their (47) faces preternaturally black and their (47) hands as white as ours (46).[cc] From it all you obtain (45) the impression that the London people are very anxious (46)[dd] for money. And yet they are merry too. Whenever any music (46)[ee] begins to play (46),[ff] you will see the children dancing; and it is astonishing how quickly the smallest thing that is not in the usual way (49) will draw a concourse (11) who stare and are curious (49).

It is not so pleasant to note the quantities (2) of saloons[gg] and how [thronged, crowded, occupied, 1] they are at all times of the (48) day or of the (48) night. Men and women alike [go into, visit, patronize, frequent, 2, 46] them freely, and alas, men and women alike proceed (46)[hh] in an intoxicated state (49) home from them. If you was (20) here, London streets would teach you a lesson in temperance of such a nature as you would not soon forget (49).[ii]

Your friend,

HARRY.

NOTES TO THE ABOVE.— A letter calls for simple and natural language, yet the language will not bear to be more incorrect, or to be chosen and put together with less care than in other forms of composition. — a. "Perused treatises" is too stiff for a letter; say "read so much." — b. Mention specific things, e.g. "streets and buildings." — c. Put in a particularizing phrase: "Cheapside and Holborn and Fleet Street and the Strand, Saint Paul's and Westminster Abbey and the Tower," — and see how much more force there will be in the account. — d. Do not use abbreviations; write out in full. — e. Mention *kind* of vehicle: "bus." — f. "London" is more natural; and no epithet is needed here. — g. "How" suggests manner; you need merely the word "that" here. — h. Your adjectives are becoming too numerous. — i. Mention a particular way of passing: "surged." — j. "Many hundreds." — k. "Must keep your eyes open." — l. Articles before "cab" and "omnibus" are unnecessary. It would be stronger also to say, "No driver of cab . . . ever thinks." — m. Clause needlessly long; try, "slackening his pace for a pedestrian." — n. Use double negative. — o. Replace the clause beginning with "where" by an adjective in the superlative before "parts." — p. Put in infinitive phrase, and omit "and be." — q. The word "eternal" is a little exaggerated, but descriptive; let it stand. — r. — Change to participial phrase. — s. Put the which-clause into an adjective modifying "melodies." — t. For "people with articles to sell" use the single word "hucksters." — u. The word "folk" is correct; do not say "folks." — v. "To pick up here and there a penny." — w. Specify the small articles: "matches or shoe-laces." — x. Describe the songs: "most unmusical songs." — y. Specify "tin whistles." — z. Put in a summarizing phrase: "anything to attract attention and pence." — aa. What is the demonstrative denoting the nearer antecedent? — bb. The English use the word "nigger" instead of "negro" for such as these. — cc. Make the expression more specific: "as yours or mine." — dd. "Mad." — ee. Specify the music: "a band or street-piano." — ff. "Strikes up." — gg. The English word is not "saloon" but "public house." — hh. Give a particular way of proceeding. "stagger." — ii. Put the clause beginning with "of" into one adjective modifying "lesson."

3. Work out the following problems:

Find simpler and stronger equivalents for the following words: prevaricate; agitate; interpretation; cogitation; vocation; instructor; progenitor; delectable; inquisition; rotundity; ignore the existence of.

Find shorter equivalents for the following connectives:

indubitably; notwithstanding; as a consequence; on the other hand; unquestionably; these things being granted; provided that; at all events.

Reduce the following clauses to single words: that cannot be translated; that does not bend; that has no limit; that possesses all power; the man who rides the bicycle; a proficient in playing a musical instrument; that has no equal; that cannot be heard; that is capable of giving enjoyment.

II. EMPHASIS.

The term Emphasis is here employed to denote the kind of force that is obtained by putting an element in one or another position in its sentence.

Every word or other element has a natural position, where, though as a leading element it may be strong, it attracts no special attention. To draw special attention to it we have in some way to put it out of its natural order.

I.

Rules for increasing Emphasis.— The emphatic places of a sentence or clause are the beginning and the end; the problem, then, how to give special distinction to any element generally resolves itself into the problem how to get it into one of these places. The following rules are for the most part merely particular applications of this problem.

50. To add emphasis to a principal element, invert its sentence order.

By principal element is here meant, of course, subject or predicate. The subject, standing naturally first, gains emphasis by being moved from the beginning, though not necessarily to the end. The predicate, standing naturally in the latter part of its sentence or clause, gains emphasis by being placed first.

ILLUSTRATIONS. — 1. *Emphasis of subject.* If, instead of saying, "John gave me this book," we say, "It was John who gave me this book," we have already, by moving the subject only slightly from its natural place, thrown the chief emphasis upon it. — "To effect this purpose stands now the Epilogue." Here the subject, crowded to the last, takes the emphasis.

2. *Emphasis of predicate.* "Flashed all their sabres bare." Here the verb gains emphasis by being placed first. Such direct inversion, however, is more natural to poetry than to prose. — "Do we look for honor among hypocrites? There *is not*, and there *never can be* honor in hypocrisy." Here the inversion is effected by the word *there* standing provisionally in the place of the subject.

51. To add emphasis to a modifier, place it after its principal.

A modifying word naturally precedes its principal; hence if we wish to throw the emphasis on the modification instead of on the principal idea, we place the modifier — adjective or adverb — after its principal.

ILLUSTRATIONS. — 1. The placing of the simple adjective after its noun is unusual, but often is graceful and pleasing; as, "For though there be that are called gods, whether in heaven or in earth (as there be gods *many* and lords *many*), yet to us there is but one God, the Father." — When, however, there is a group of adjectives, or the adjective is itself modified by adverbs, it is very common, almost the rule, to place the modifier after the noun; as, "There was a little glen, *green and secluded and charming*." "The man, *exhausted by hunger and exposure*, was scarcely able to speak."

2. Note how the emphasis goes to an adverb when the latter is placed after its verb: "He writes *passionately*, because he feels *keenly; forcibly*, because he feels *vividly;* he sees too *clearly* to be vague; he is too serious to be otiose," etc.

52. To push expectation toward the end, put preliminaries first.

This is the principle of suspense, or, in sentences, of periodic structure. It consists in fostering the reader's expectation by making the sense incom-

plete until the end. There are various ways of effecting this. The following are the main ones.

By placing conditional clauses (if-clauses, when-clauses, and the like) first.

EXAMPLES. — Note how the if-clause at the beginning makes us expect something to come:

"*Ghost.* If thou didst ever thy dear father love —

Hamlet. O, God!

Ghost. Revenge his foul and most unnatural murder."

Put the if-clause after the other, and note how flat the effect is.

"When he had seen carefully to the comfort of his patient, the doctor deemed that he had earned a much-needed rest."

By placing adverbial modifiers, phrases or clauses, before the verb. This has also the effect of emphasizing the modifier as well.

EXAMPLES. — "*With a great sum* obtained I this freedom." *From morning till night, from week's end to week's end*, his tireless brain was never inactive."

By placing participial or adjective phrases at the beginning.

EXAMPLES. — "*Deserted* by his friends, he was forced to have recourse to those who had hitherto been his enemies."—*Utterly unable* to contain his joy, and yet *unwilling* to exhibit it before the eyes of a gallant rival, [Tom] turns away towards the shore, and begins telegraphing to Hardy."

By placing the predicate, or more broadly the predicative and descriptive matter of a sentence, before the subject.

EXAMPLE. — "The most versatile and myriad-minded man of his age, and one of the greatest geniuses of all time, was *William Shakespeare*."

53. To add emphasis to a conditional clause, place it last.

According to the foregoing principle of suspense a conditional clause, beginning with such words as *if*, *provided*, *though*, *unless*, as also a *when-* or *while*-clause, when it stands at the beginning, only directs attention and expectation to what is to come after. If then the clause itself is to have the emphasis, place it last.

EXAMPLES. — "I still doubt your conclusion, *though* granting your premises." — "Your message will not be heeded, *if* it is not understood." — "This measure will command universal approval, *when* it is once fully explained."

54. Make successive terms advance from weaker to stronger.

This is the principle of climax, which demands that the sentence, both in the intensity of the words chosen (see under Rule 1) and in the length of words and phrases, should have an upward progress, growing in interest and vigor. The same principle extends through all the parts and stages of a composition.

EXAMPLE. — Note how greater meaning and intensity are imparted to the successive stages of the following: "This decency, this grace, this propriety of manners to character, is so essential to princes in particular, that, whenever it is neglected, their virtues lose a great degree of lustre, and their defects acquire much aggravation. Nay, more; by neglecting this decency and this grace, and for want of a sufficient regard to appearances, even their virtues may betray them into failings, their failings into vices, and their vices into habits unworthy of princes, and unworthy of men."

The peculiarly flat effect called *bathos* is produced when the weaker term is put after the stronger, so that the interest descends instead of rising.

EXAMPLE. — "For forty centuries the thunders of Sinai have echoed through the world 'Thou shalt not steal.' This is also a principle of the common law and a rule of equity."[1]

[1] Examples of climax and bathos taken from Longman's School Composition.

55. For balance and distinction, repeat important words.

It is often desirable to repeat a word just for the purpose of keeping it before the reader's mind or for rounding out a period. The word thus acquires the emphasis of iteration. Such emphasis should of course be given only to important words.[1]

EXAMPLES. — Thus, in, "This is a greater triumph of wisdom and faith and courage than even the English constitution or *the English* liturgy," there is no occasion of clearness, nothing except the greater emphasis that lies in balance and distinction, to call for the repetition; but that occasion is sufficient. — "There is so much in such a hope that by it we are saved; I do not mean from suffering and punishment, but *saved* from baseness, *saved* from the dominion of sense and sin, *saved* from worldliness, from selfishness, from ungodliness."

II.

Exercises in placing Words for Emphasis.—The following exercises are not incorrect as they stand; the object in changing them as directed is to work certain determinate effects in emphasis.

1. Change the following sentences as directed, applying the rules above given.

The responsibility of command proved too great for him, accustomed to obey from his youth. (Suspend.)

The Jewish nation is an object of study than which there is no more interesting in the annals of history. (Emphasize subject.)

He is a strange and variable man, a full man of whims and fancies. (Emphasize adjectives.)

As soon as I have used it, I will send you the book. (Emphasize time-clause.)

[1] For the contrast to this, variety in repetition, see below, Rule 70.

I am endeavoring firmly to grasp the principles of this science. (Emphasize adverb.)

Your supreme duty is to be true; to your deepest convictions, to yourself, your community, your kind. (Emphasize by iteration.)

I pay tribute to a worthy man; Merton befriended him when all the world was against him. (Emphasize name.)

Love of neighbor is what the world needs, and the lack of which is at the bottom of all its social troubles. (Emphasize subject.)

Numerous voices from all the past bid us take heed to our steps. (Emphasize time-phrase and strengthen.)

He has but to speak; and as a consequence we will defend his cause. (Cut out superfluity.)

The Roman procurator led the august prisoner forth and observed, "Behold the innocent, just, and righteous man!" (Strengthen.)

A certain Mr. Hailes made a manly, sensible speech, in which the projects of the government were commended by him. (Emphasize name; also "projects of the government.")

I will trust Him though He slay me. (Suspend.)

The crowd around a couple of dogs fighting is a masculine crowd mainly, . . . an annular, compact, and mobile crowd. (Emphasize adjectives.)

The mystery of space and time is great. (Emphasize predicate adjective.)

He was hard at work, without a day of recreation, from the end of winter until late the next autumn. (Suspend.)

What will you do? There is no refuge in your own strength, nor in your associates, nor in the general standard of living about you; only in the grace and power of Heaven. (Emphasize by iteration.)

The man who deserves to be punished escapes if you do not tell the truth and some one else suffers. (Rule 28.)

Calamity came upon them swift as the lightning. (Emphasize adverbial phrase.)

We must not forget the temper of the German reformer or of the age in which he lived in estimating his character. (Suspend.)

The plans of this mighty ruler were vast. (Emphasize predicate adjective.)

He was a man who, if you judge from the applause that always greeted his remarks, would pass for a wit. (Emphasize if-clause.)

A single day has not passed in all this time when it would have been safe for this agitator to show his face in the streets of his native city. (Emphasize "single day," and time-phrase.)

Yes; I avow the charge; I proclaim it, I confess it, I acknowledge it. (Arrange for climax.)

Prepare to shed tears now if you have them. (Suspend.)

I think when once you have conquered his shyness you will like Mr. Kerr very well, and find him a remarkably intelligent companion. (Emphasize when-clause.)

On looking for some explanation of this phenomenon, the refraction of the rays of light is what we must refer it to. (Emphasize "refraction of," etc.)

It will not do to make light of this duty of moral courage, if there is any virtue in strength of character, or if the world offers any of us those supreme occasions which call for an unyielding no. (Suspend.)

Provided you will admit his definition of justice, he was a most just man to all his employees. (Emphasize conditional clause, and adjective.)

Poor Mary is seen in the cornfield before the bright sun rises over the hill. (Suspend.)

Cowardice is the only fitting name we can give to such conduct as this. (Emphasize the subject.)

2. Rewrite the following, amending the emphasis according to the references and notes.

EVERY one has some friend of whom it is usual to remark, He is such a manly fellow (52),[a] though he is not particularly handsome nor (55) clever. We accord the highest of our esteem and trust to a friend like this (50, 52).[b] What is there that so attracts us (50)[c] in the character of such a one? To be manly is what? (50)

The word manly is merely a contracted form of (55) manlike. Just to have the qualities of a man, then (55), of true manhood, is to be manlike (50).[d] This means a large amount (6); so much, indeed, that it includes every desirable virtue. It would serve no useful purpose to attempt a complete list of manly qualities (50);[e] let us here[f] (51) name the three that most readily (51) come to mind.

A strong will (50) is the trait that we put first, naturally (51).[g] "The glory of a young man," says an ancient Book,[h] "is his strength." The saying directs our attention (45)[i] firstly, (4)[j] to strength of body, sound health, perfect animal powers; and yet as soon as we see that back of it (51)[k] there is no brain or judgment or character (53) we cease to admire it.[l] Our ideal requires strength of will, after all (50):[m] the royal power to pronounce for the right and do it, (55)[n] to say no to what is wrong. Self-respect is the source of such power (50);[o] the man thinks (37) much of good name and integrity, so (37)[p] he is not at the mercy of evil solicitations nor does he[q] give up to chance (51)[r] the direction of his character. He is firm because a sound will governs his conduct.

But a man may be obstinate in his firmness (50);[s] and we withdraw our respect when he is (52). This strength of will is tempered by a second trait if he is truly manly (52): he is gentle. That the highest type of nobility is expressed in the name *gentleman* is to the honor of our English race and tongue (50). To be a manly man is to be a strong (51) man,

yet not loud or blustering or brutal; outspoken, yet not vulgar or pretentious; kind and courteous alike to superiors, equals and inferiors (50).[t] Calm and equable (51)[u] is true strength of character; it need not [show, assert, proclaim, 1] itself; for (48) it is there (51), its own evidence. It can well bear to be gentle if it is real (52).

A third, the trait of unselfishness,[v] lies under these two traits (52), when they both exist in a man (52). This gives beauty and fulness to the other two. The man might become stubborn and self-assertive, if he were concerned wholly in nursing his strength of will (52). He might become so easy and weakly yielding as to have no self left worth respecting, if he were concerned wholly in being gentle (52). But to have a richly endowed self, a strong and true (51) will, and then to exert it for the good and welfare of others, not for its own recognition and pleasure (54);[w] this is the crown and completion of manliness, the inner character that we most lean upon and trust in a true friend.

NOTES TO THE ABOVE. — The above essay will give occasion to observe how much difference it makes in the distinction of any element to put it in one place rather than in another.

a. Make the sentence end with "such a manly fellow," and punctuate with an exclamation. The idea of manliness, which is the chief subject of the essay, ought to have the most emphatic position, the end. The scheme of the sentence will be thus, "He is not . . . nor . . . but," etc. — b. Make "to a friend like this" emphatic by placing it first, and emphasize it still more by *it* — "It is to . . . that." — c. "That so attracts us" should have the emphatic place. — d. "To be manlike" merely repeats the idea of the last sentence, and should not be so emphatic; put it first, according to its natural order as subject. — e. Put the infinitive clause, which is the subject, first, thus reserving the emphatic place for "purpose." — f. "Here" and "most readily" ought to be somewhat emphatic. — g. "Naturally" does not need the emphasis here given. — h. The Bible is meant; this name is given it here for freshness; note that the word Book begins with a capital. — i. "Makes us think . . . of." — j. "To begin with." — k. "Back of it" ought to have an emphatic place. — l. "It" does not say enough; say rather, "what is merely of the body." — m. Invert by use of *it:* "It

is strength of will, after all, that," etc. — n. In repeating "power" use another adjective, e.g. "resolute."— o. "Self-respect" needs the emphatic place; and "such power" should stand near the preceding sentence as connecting with it. — p. "Too much of . . . to be at the mercy. — q. "Or give." — r. Emphasize "to chance." — s. Emphasize the idea of obstinate: "firm to the point of obstinacy." — t. The long predicate should be emphasized by being placed first; then end with, "this it is to be," etc., and set it off by a comma and a dash. — u. No need of giving these adjectives such emphasis here. — v. Invert so as to make the sentence end with "unselfishness." — w. To put the negative phrases after the positive is to go from stronger to weaker. Try the reverse order.

3. Point out, in the following passage, the words and other elements that are emphasized by being placed out of their natural order, and other illustrations of rules 50–55 :—

"An automaton he [the dog] certainly is; a machine working independently of his control, the heart like the mill-wheel, keeping all in motion, and the consciousness, like a person shut in the mill garret, enjoying the view out of the window and shaken by the thunder of the stones; an automaton in one corner of which a living spirit is confined: an automaton like man. Instinct again he certainly possesses. Inherited aptitudes are certainly his, inherited frailties. Some things he at once views and understands, as though he were awakened from a sleep, as though he came 'trailing clouds of glory.' But with him, as with man, the field of instinct is limited; its utterances are obscure and occasional; and about the far larger part of life both the dog and his master must conduct their steps by deduction and observation."

III. RAPIDITY.

Brevity in style may have two effects, according to the matter condensed. It may promote force, as shown

in Rule 49, when the condensed thought is in itself weighty. But it may also make the style more rapid, that is, help the reader to pass over the idea lightly, when the latter is by nature unimportant. Thus rapidity in style is in some ways the opposite of emphasis; its object being to subordinate and weaken the effect of expression.

Some of the aspects of this quality, and ways to effect it, are here exhibited.

I.

Rules for making Expression Rapid. — The parts of a sentence that are naturally unimportant, and need therefore to be kept unobtrusive, are the modifying elements, such as prepositional and participial phrases, and especially clauses that occur within such phrases, or within other clauses. These generally need to be made as rapid as possible. As for the *words* that need to be made more rapid, as for instance connectives cut down to shorter ones, and the like, the writer must learn to determine for himself where such change will improve the expression.

56. To touch an idea lightly, express it in comprehensive terms.

A comprehensive term is just the opposite of a particular or specific term; which latter, as shown in Rule 46, it is often desirable to use for force. But at other times it may be desirable to express the whole idea in a lump, without compelling attention to particulars; this may be done by choosing a class-term or comprehensive word.

ILLUSTRATIONS. — Note the greater lightness and rapidity secured by the more condensed and general term.

Particularized.	Comprehensive.
"Novels or sermons, poems or histories, no matter what, he devours them all."	"He devours *literature*, no matter of what kind."
"From the primary school through the grammar school, then in high-school, later in his college course, he was always a diligent and painstaking student."	"Through *the whole course of his schooling* he was a diligent and painstaking student."

It is a good thing to give particulars, but only when they are worth giving. Otherwise the reader is impatient at being delayed by them.

57. To make a clause or phrase rapid, give its substance in implication or by epithet.

An adjective qualifying the name of a person or thing may imply or take for granted a whole assertion about the object; so too an epithet in the place of a name may embody an important fact about that name. When well chosen these devices serve to present in light and unobtrusive manner a great proportion of the thought, as well as greatly to enrich the expression.

ILLUSTRATIONS.—Compare the following sentences with their more condensed statement:—

Full form.	Implied.
"The nature of youth is thoughtless and sanguine; and therefore the danger of the voyage was depreciated and the beauty of the island exaggerated by our travellers."	"The danger of the voyage was depreciated and the beauty of the island exaggerated by *the thoughtless nature of youth*."
"It was in vain that he offered the Swiss terms; they were mountaineers and hardy, and therefore they deliberately preferred war."	"It was in vain that he offered the Swiss terms; *the hardy mountaineers* deliberately preferred war."
"Camilla flies over the corn so swiftly that it has not time as she passes to bend beneath her."	"Camilla flies over the *unbending* corn."

58. Study how to pass lightly over relative clauses.

Much use of the relative is liable to be cumbrous and heavy; the writer needs therefore to familiarize himself with the equivalents for the relative, so as to make his clauses lighter. Of course many recasts of expression are open to him; the following are the most important.

The restrictive relative, *that* (see Rule 35) is generally more rapid than the coördinate relative *who* or *which;* hence cutting down a clause from coördinate to restrictive often helps in lightness of touch.

ILLUSTRATION. — Compare, for rapidity, the following: —

"This curious design I bought of a nun in France, *who* spent years of toil upon the conceit, *which* is of more value than the material."	"This curious design I bought of a nun in France, *who* spent years of toil upon a conceit *that* is of more value than the material.

A participial phrase may often take to advantage the place of a relative clause.

EXAMPLES. — Compare the following sentences: —

"In the solar system an assemblage of bodies, each *of which has* its simple and regular motions that severally alternate between two extremes, and the whole *of which has* its involved perturbations that now increase and now decrease, is presented to us."	"In the solar system is presented to us[1] an assemblage of bodies, each *having* its simple and regular motions that severally alternate between two extremes, and the whole *having* its involved perturbations that now increase and now decrease."

A relative joined with a preposition to make up an adverbial phrase may often be represented by a relative adverb, such as *where*, *when*, *wherein*, *whereby*, etc.

[1] Note the improved order, and compare Rule 50.

EXAMPLES. — "The place *where* (= *in which*) the impeachment of Warren Hastings was conducted was worthy of such a trial." — "I have given thee a faithful history of my travels, *wherein* (= in *which*) I have not been so studious of ornament as of truth." — "We see the ground *whereon* (= *on which*) these woes do lie."

A word in apposition, when it can be used unambiguously, may often stand for an independent proposition beginning with a pronoun either personal or relative.

EXAMPLE. — "We called at the house of a person to whom we had letters of introduction, *a musician* (= *he was a musician*) and, what is more, *a good friend* (= *he was a good friend*) to all young students of music."

Finally, the relative may often be omitted, and needs to be especially when the relative clause comes within a prepositional phrase.

EXAMPLES. — "We know the instructors were masters of the art they taught." — "Beau sent him another snuff-box with some of the snuff he used to love."

59. To make a subordinate clause unobtrusive, bury it within the sentence.

Somewhere between the subject and the predicate is ordinarily the place least noticeable for a subordinate clause; and being thus placed between important elements, it is easily and rapidly passed over. Contrast Rule 53.

EXAMPLES. — Compare the following: —

"Even so faith is dead, being alone, if it have not works."	"Even so faith, *if it have not works*, is dead, being alone."
"He may count on rapid promotion, if he is industrious."	"He may, *if* [*he is*] *industrious*, count on rapid promotion."

Besides being placed in unobtrusive position the clause may often, as in the second example, be condensed.

II.

Exercises in making Sentences rapid. — What promotes rapidity is as likely to increase force as to lessen it; there is no need, therefore, of drawing a sharp contrast between the two qualities. The important thing is, to feel at once when a sentence is too lumbering and slow, and to study ways of lightening or strengthening its expression.

1. Make the following sentences more rapid, and refer each amendment to the rule involved.

The young rogues, because they were hot-headed, would not listen to any proposals for conciliation. (Implicate.)

An inordinate ambition is very liable to lead to disaster if it is not checked. (Lighten the subordinate clause.)

She first went up the street, looking for the child in all the doorways and passages; then into the by-streets and dirty courts; then into the square near by, searching every nook that she could think of, probable or improbable, but with no success. (Cut down particulars.)

Our friend had a great conceit of knowing everything, and accordingly he took occasion to set every one right. (Epithet.)

It is pleasant to sit by an open fire that is cheerful, and talk with friends whom you know well, about the scenes which you have visited with them. (Relatives.)

In Washington when he was praying at Valley Forge we discern the true strength of Washington when he was victor over Cornwallis at Yorktown. (Epithet.)

Ten o'clock had scarcely finished striking from the Parliament tower on Saturday night before a stream of guests who were attired in festal array began to pour into the entrance of the Foreign Office which is in Downing street. (Time-clause and relatives.)

Like children who are led by a father, our confidence is not in the resolution which we have taken but in the hand which we hold. (Relatives.)

The wonderful display of steam-engines and dynamos, of lathes and saws, of clocks and watches, and of ingenious devices for facilitating every kind of work, is a significant indication of American inventive genius. (Cut down particulars.)

No statesman living at the same time with him could equal his skilful manner of satisfying the wants of the nation connected with the administration of affairs at home, and at the same time making the government respected in its relations connected with the administration of affairs abroad.

This is a man who is the most adventurous of all who have attempted to explore the wild swamps, the trackless forests, the barren plains, the lonely passes and defiles of this land which has been hitherto unknown.

I will not mention the difficulties which attended the presentation of the work; and they were difficulties which were of no common kind, and which made the preparations slow; suffice it to say, they were overcome, and we have reached a success which may be regarded as truly marvelous.

There is no way suggested by means of which we can secure the relief which we need.

Vindictiveness, which is a fault, and which may be defined as anger which is caused not by sin nor by crime but by personal injury, ought to be carefully distinguished from resentment, which is a virtue, and which is anger which is natural and right (4) caused by an act which is unjust, because it is unjust, not because it is inconvenient (52).[1]

Paul and Silas were set free from their imprisonment, and the jailer besought them to go, but the apostles were indignant and refused to depart until the magistrates themselves came and brought them out.

[1] Quoted from Abbott's "How to Write Clearly."

Good fielding was the prominent feature of the game which we played last Saturday.

2. In rewriting the following, note carefully what sentences are weighted with too lengthy forms of expression, and study how to cut down principal constructions to subordinate, relative clauses to phrases and single words, and in general how to make the expression more clean and crisp.

THERE is[a] an incident which occurred[b] in the life of Beethoven, which is very suggestive of the [sadness, suffering, melancholy, sorrow, 2] which (35, 58) is often to be found associated with (49)[c] great genius.

He undertook (22)[d] to conduct one of his symphonies (52) when it was newly finished (57)[e] at its first presentation (59), in person[f] (59), in[g] his latter (2) career, long (1) after he had become totally deaf (52). His greatness was universally recognized at that time (52),[h] and a large and expectant audience assembled (22), [anxious, curious, eager, interested, 2] both to hear the new work and see (42) the composer who was so famous (57).[i] Beethoven stood, of course, with his face turned toward (57)[j] the orchestra and with his back to the audience conducting (41) the symphony (52).[k] It was a wonderful work (57),[l] and[m] the successive movements were given, and the hearers became more and more enthusiastic, and when the grand finale came they hardly knew how to give expression to their applause which should be adequate to the merit of the work (57). Beethoven (57)[n] alone was unaware of all this (52);[o] until a member of the orchestra arose and took[p] his arm and turned him round so that he could see the people, for they were madly applauding (57). Then it seemed to dawn upon him for the first time (52) that his work had been heard and liked, that that which (58)[q] had never met his ear — for his ear was deadened (57) — had given delight to a large number (46). It

was an almost overpowering (51) revelation to him (52),[r] both for its joy and (42) sadness.

Some of the greatest names (2)[s] of history have been tried by the deepest affliction. Homer and Milton, who were (58) two supreme poets who could see in nature and in[t] life things which were (58) invisible (51) to others, were blind; Beethoven's[u] joy laid (2) in the world of sound, and he was deaf. Dante had a[v] love for Florence, which was his native place (57), a love which was consuming (57), and he was an exile; Michael Angelo was a man[w] whose genius was colossal (57) and shaped joy for multitudes, and he was a man who was (58) infinitely sad and lonely. Perhaps it was necessary that these great ones should have such stern trial (57)[x] to bring out that which was within them which was deepest (58);[y] perhaps we have these very afflictions to thank, in great degree, for the vitality which (58) makes their work an undying one.[z]

NOTES TO THE ABOVE. — a. This beginning illustrates a very frequent way of using superfluous words, namely, putting in a predicate and a relative clause what can go equally well in a single assertion. Instead of saying, "There is an incident . . . which is," etc., say, "An incident . . . is," etc. — b. "Which occurred" is superfluous. — c. Find a single equivalent word for the clause from "is" to "with." — d. Make the time of the incident begin at Beethoven's actual conducting, and make up the preceding tenses with reference to that. — e. Find equivalent adjective for when-clause. — f. Put this phrase immediately after its verb. — g. Begin the sentence with this phrase. For "long" use "some years." — h. "Recognized" ought to have the emphatic place. — i. Condense clause to single word. — j. What single verb equivalent to "with . . . toward?" — k. "Symphony" does not need emphasis. — l. Give substance of this clause in an of-phrase. — m. Try putting this clause first with "as" instead of "and." The sentence as it stands illustrates a frequent habit with young writers of making up their sentences out of a number of and-clauses. — n. Instead of repeating the name, give descriptive epithet: "the creator of the work." — o. Put "unaware" in emphatic position. — p. Make lighter by a participle. — q. What single word is equivalent to "that which?" — r. Put "revelation" in emphatic place. — s. A common error. It is not the names but the men who have been tried. — t. Preposition may here be omitted for the sake of rapidity. — u. Instead of possessive use relative clause, and omit "and." —

v. Put this in relative clause: "who had a," etc. — w. No need of saying he was a man; that is evident enough. — x. "Such stern trial was necessary." — y. "What was deepest within them." — z. Do not end with such an insignificant word; give the emphasis to the adjective.

3. Work out the following problems: —

Find comprehensive terms as equivalents for the following groups of terms: under Indian palm-groves, amid Australian gum-trees, in the shadow of African mimosas, and beneath Canadian pines. (Notice that the countries whose trees are mentioned are all colonies of Great Britain). — The clearing of the room, the polishing of the floor, the decorating of the walls, the laying of the crash, the placing of the furniture, before the grand ball. — His lands, his mills, his barns, his outhouses, his desirable residence, a property of great value, for sale.

Find single words, equivalents for the following: to eat up rapidly and completely; to look with fixed eyes; to carry with difficulty and labor; to start back in amazement or disgust; freedom from pride and self-righteousness; a hotel where there are multitudes of guests of every class.

IV. LIFE.

Of the large quality of force in style one of the most important traits is what we here venture to name life.[1] By life is meant that vigor of conception and expression which indicates the writer's deep interest in his subject and his determination to make his reader see it as plainly

[1] This plain term life seems to come nearer to what we mean than any of its synonvms. The quality is not the same as liveliness or vivacity; for a quiet and restrained style, well managed, may be full of life. Nor is it just identical with vividness; for this refers to the picturing power of words, a quality that satisfies part of our idea but not all. Nor again is it exactly synonymous with vitality, which is a deeper and more organic quality, taking hold not only of style but of thought and character.

as he does. It is too vital a quality, therefore, to be imparted by rules; but there are some forms of expression which such vigorous earnestness naturally takes to itself, and whose effect can be studied and practised.

Most of the procedures here mentioned are ordinarily treated as figures of speech; and their effectiveness depends in various ways on what is called connotation. That is, with the idea expressed there is at the same time *con*noted — implied or brought to mind with it — some other idea, or some association, or some emotion, which operates to enrich the idea and give it more suggestiveness. It is in this way, largely, that the writer interweaves with his work the vigor of his feelings, the breadth of his thought, the wealth of his personality.[1]

I.

Rules definitive of Life in Style. — The following rules comprise by no means all the ways in which connotation may be effected, but only a few of the more common and important.

60. To give life to discourse, make it direct.

The advantage of direct discourse over indirect as a frequent means of giving clearness to pronoun reference has been pointed out in Rule 34. Here it is to be noted in addition that giving discourse in the identical words of the speakers has the effect of enlivening the style, connoting as it does the speaker's actual presence and characteristics.

EXAMPLE. — The following, from Bunyan, shows how naturally and pleasantly he runs into the direct style of discourse.

[1] For an excellent discussion of connotation in its various applications see Wendell, "English Composition," *passim*.

"When the morning was up, they had him to the top of the house, and bid him look south. So he did; and behold, at a great distance he saw a most pleasant mountainous country, beautified with woods, vineyards, fruits of all sorts, flowers also, with springs and fountains, very delectable to behold. Then he asked the name of the country. They said it was Immanuel's Land; 'and it is as common,' said they, 'as this hill is, to and for all the pilgrims. And when thou comest there, from thence,' said they, 'thou mayest see to the gate of the Celestial City, as the shepherds that live there will make appear.'"

It is not best, however, to use direct discourse to any great length except as there is point and interest enough in the conversation to warrant it. Prosy commonplace or twaddle does not acquire life by being reported in direct discourse.

61. For descriptive effect, use imitative words.

There are many words in the language whose sound corresponds in very suggestive degree with the sense conveyed; combinations of words, also, harsh or flowing, may be used in the same way. Such words and combinations are sure to be a great help to the life of the passage, vividly connoting as they do the very sound or sight under consideration.

ILLUSTRATIONS. — Than in the general term *noise*, consider how much more life there is in the following specific (compare Rule 46) and imitative words: the *crash* of falling timber; the *whistling* of the winds; the *boom* of cannon; the *shriek* of the blast; the *roar* of a tempest, or of a great city; the *hum* of machinery; the *wail* of a child.

Note how much life there is in the italicized words of the following: "The starting-ropes *drop* from the coxswain's hands, the oars *flash* into the water, and *gleam* on the feather, the *spray flies* from them, and the boats *leap* forward."

Under this head comes also a use, not mentioned under Rule 5, of classically derived words. Being ordinarily

longer and more sonorous than words of Saxon origin. they are often well adapted to make volume of sound correspond to volume of sense, and thus to have a descriptive effect.

EXAMPLES. — "The *multitudinous* seas" is more effective than the *broad* or *vast* seas; "he has a *prodigious* appetite for gossip," than "a *great* appetite." "The whole book, and every component part of it, is on a *gigantic* (more descriptive than *large*) scale." "The *stupendous* (more effective than *huge*) mass of paper which lies before us."

Closely akin to such descriptive words, and having nearly the same effect, are names that have come through history or literature to have some well-known association with definite traits of character.

EXAMPLES. — "He is a very *Judas* of treachery." — "Some mute, inglorious *Milton*." — "Thieves welcome him to the polls, and offer him a choice, which he has done nothing to prevent, between *Jeremy Diddler* and *Dick Turpin*." — "One is haunted by a discomforting suspicion that the names so painfully deciphered in hieroglyphics or arrow-head inscriptions are only so many *Smiths* and *Browns* masking it in unknown tongues."

62. For narrative intensity, know the use of the historic present.

The historic present, so-called, is the present tense used in narrating something that is past. It is a useful device to know and to have at hand when there is a particular demand for vividness and life, but young writers are liable to impair its effect by using it too much or on too common-place occasions. When used it should be used consistently, and not mixed with the past except for some clear reason.

ILLUSTRATION. — Notice where, and for what reason, the writer of the following runs into the historic present: —

"Hardy, to whom this was addressed, seized the boat-hook, and, standing with one foot in the water, pressed the end of the boat hook against the gunwale, at the full stretch of his arm, and so, by main force, kept the stern out. There was just room for stroke oars to dip, and that was all. The starting-rope was as taut as a harp-string; will Miller's left hand hold out?

"It is an awful moment. But the coxswain, though almost dragged backwards off his seat, is equal to the occasion. He holds his watch in his right hand with the tiller rope."

From this point the narrative of the boat race is carried on in the present until the different crews are well at work; then a long paragraph in the past details Tom's sensations as he is rowing; then the account is finished in the present. But there is no unadvised mixing of present and past.

63. For condensed vividness, use trope or metaphor.

Tropes and metaphors are the same in principle, a trope being merely a metaphor expressed in a single word. A metaphor, as indicated by the derivation of the word (μετά, φέρω, *bear over, transfer*) is a transfer of meanings, one thing or act being named or implied when another is meant. It is the commonest and most serviceable figure in language.

EXAMPLES.—"I have told you, I think, that Lady Hester could deal fiercely with those she hated. One man above all others (he is now *up-rooted* from society, and *cast away* forever) she *blasted* with her wrath. You would have thought that in the scornfulness of her nature, she must have *sprung upon her foe* with more of fierceness than of skill, but this was not sc," etc.

Here a man is spoken of as if he were a tree; then later she is said to have sprung upon a foe, as if she were a wild beast and in action, whereas she did so only in words.

The caution in the use of this figure is to avoid mixing one metaphor with another. When a figurative word is chosen, keep its meaning well in mind till it is worked

out, and do not through thoughtlessness add an incon gruous image.

EXAMPLE. — Consider how many discordant things the writer thinks of successively in the following: —

"Peace has poured oil on the troubled waters, and they blossom like the rose. She has come down among us in her floating robes, bearing the olive branch in her beak. In one hand she holds the scales of justice, and with the other folds her wings. The American eagle broods over his nest in the rocky fastnesses, and his young shall lie down with the lamb. We have gone through the floods, and have turned their hot ploughshares into pruning-hooks. May we be as lucky in the future, preserving forever our Goddess of Liberty one and inseparable."

It will be noted that most of these mixed and incongruous figures rise from the thoughtless use of stock expressions and common quotations. This is perhaps the chief source of mixed metaphor; see Rule 13.

A mixture of metaphor and literal produces an effect similar to the mixing of metaphors.

EXAMPLE. — "I was walking on the barren cliffs of sin and sorrow (metaphor) near Welshpool" (literal).

64. To utilize the serviceable part of the idea, use metonymy or synecdoche.

These two figures of speech are essentially the same in principle. They consist in taking just the part (synecdoche) or the accompaniment (metonymy) of the idea that best serves the present purpose, and naming the idea by that, letting the rest go. The advantage of these figures is in securing a concreter and so more specific term; see Rule 46.

EXAMPLES. — 1. *Of metonymy.* "The bright *death* quivered at the victim's throat." Here the word *death* is used to name the instrument that deals the death, — the knife. — "The fortress was *weakness* itself." Here the quality with which we are most concerned stands for the thing that has the quality.

2. *Of synecdoche.* "A hundred *hands* were busy then." The word *hands* is used for the whole person, because this was the part of the person with which the activity was associated; the hands were the effective part.

65. For illustrative value, use simile. It is of great aid to the clear conception of any object or idea to say it is *like* something else, something better known or more vividly realized in mind. This is the simplest and most direct way of connoting an idea with something else.

EXAMPLE. — "We may liken the precipitation of the northern barbarians upon the expiring Roman Empire to the heaping of fresh fuel upon a dying fire; for a time it burns lower, and seems almost extinguished, but soon it bursts through the added fuel, and flames up with redoubled energy and ardor."

66. For trenchant assertion, use interrogation. It gives much strength to an assertion, when its truth is perfectly certain, to put it in the form of a question; it is as if the reader were challenged to gainsay it. Interrogation, as a figure of speech, asks a question not in order to get an answer, but as implying strongly the opposite of what is asked.

EXAMPLES. — "Shall not the Judge of all the earth do right?" (Implication, too strong to put in simple assertion — He shall.) — "Your fathers, where are they? (implication — no traceable where) and the prophets, do they live for ever?" (implication — no.) Note that any answer that can be supplied seems weak, the implication having so much more life.

67. For lively realization, use exclamation. It connotes active and vivid feeling if, instead of saying tamely "It is a fine morning," we hold it up to contemplate, as it were, and say, "What a morning!" or if instead of saying, "This is indeed a beautiful view," we

say, "Beautiful!" It is the feeling, therefore, that produces the exclamation, not the exclamation that produces the feeling; hence in using this figure the writer needs to be sure there is emotion enough to justify and impel it.

NOTE.—For this reason it is in hazardous taste to *begin* a piece, as some do, with exclamation; the reader is not worked up to the emotion yet, and the effect on him is liable to be either of bombast or of sentimentalism. To be natural, exclamation must seem to come unsought.

68. For vigor of conception, know the value of hyperbole.

Hyperbole consists in overstating some quality or characteristic of an object, the reader understanding that it is the lively vigor of realization that gives rise to the exaggeration. The figure is much used in description of things or acts, and not infrequently has a humorous effect.

EXAMPLES.—"He was the *ugliest* of the sons of men."—"The coat was *a mile* too large for him."—"His portly form displays *an acre* of glossy shirt front, with a diamond *as large as a goose egg.*"—Nobody is misled by such exaggerations as these; and, tastefully used, they vivify the descriptive effect as hardly anything else could.

69. To make one idea set off another, use antithesis.

When one idea is contrasted to another both are brought out into greater prominence; they enliven each other. Antithesis, or contrast, like climax (compare Rule 54), is one of the great constructive principles of literature; it is produced not only in the structure of phrases and sentences but also in larger ways,—in contrasted moods, characters, and scenes.

EXAMPLES.—"I thought this man had been a lord among wits, but I find he is only a wit among lords."—"Better to reign in hell (says Satan in Paradise Lost) than serve in heaven."

When the contrast consists in giving very briefly the opposite of what the reader would expect, it is called Epigram.

EXAMPLES. — "Verbosity is cured by a wide vocabulary" (not by a small one, as you would naturally think). — To say, "You are not vicious, you are virtuous," is antithesis ; to say, "You are not vicious, you are *vice*" is epigram. The unexpected turn gives its character.

II.

Exercises in giving Life to Style. — Life in style is so eminently a quality of the person that no one can say another *must* write in figures, or use any particular device to enliven what he writes. All that can be attempted here is to show by means of exercises how a figurative manner of expression may improve one's style.

1. Amend the following sentences as directed:—

There has been a slow rain all day, and the streets are full of thin mire. (More descriptive effect.)

As feudal lord he could muster fifteen hundred men armed with spears. (Utilize serviceable part of the term.)

Truly, it is great folly to trust such extravagant professions. (More lively realization.)

A young chaplain had preached a sermon of great length. Lord Mulgrave, bowing to him, said there were some things in the sermon that he had never heard before. The flattered chaplain remarked that it was a common text and that he could not hope to have said anything new on the subject. At which Lord Mulgrave said that he heard the clock strike *twice*. (Give more life to the discourse.)

With eyes and faculties for working in the light, he chooses rather to indulge in evil. (Make one member set off the other.)

A varnish of morality makes his actions palatable. (Examine the figure.)

The noises of the city, voices, bells, and marching feet, fall together in my ears like ——. (Complete the expression.)

This is an event of great importance to all the country. (More descriptive effect.)

You are a veritable —— for ferreting out the secret happenings of the neighborhood. (Supply descriptive name.)

The whole poorly constructed building came falling down, and several persons were deprived of life in the ruins. (More descriptive effect.)

As he reached the deserted house he saw unmistakable signs that some one had just preceded him. Here at last is the person he had so long been tracking. He peeped cautiously through the uncurtained window. There sits the man now, before a dimly smoking fire, panting, and drenched with rain. His clothes were torn and muddy, and he himself is a melancholy object as he sat there so lonely. (Examine tenses.)

His voice, naturally good, had contracted itself into a plaintive nasal tone and intonation. (More descriptive effect.)

The moonlight sleeps indeed sweetly upon this bank. (More lively realization.)

Certainly I have never wronged you, nor have I ever grudged you your rightful due. (Make assertion more trenchant.)

It is indeed difficult for a man to be true, when all his associations have been with companions who are wicked. (More lively realization, and better setting off of members.)

The odious fellow had a large amount of dirt on his hands and face. (More vigor of conception.)

A gentleman said to his butler that he expected six clergymen to dine with him on such a day. The butler asked whether they were High Church or Low Church. The astonished master asked what on earth that could signify to the butler. The butler replied that it signified everything, because if they were High Church they would drink, and if they

were Low Church they would eat. (Give more life to the discourse.)

Channing's mind was planted as thick with thoughts as a backwood of his own magnificent land. (How complete the idea?)

I come for shelter into your house. (Use serviceable part of idea.)

It is a favorite habit of his to go investigating about all the undesirable marshes and ponds of the region, looking for insects and small reptiles. (More descriptive effect.)

Rain possesses in liquid form the power of producing forests, wheatfields, flowers. (Condense for vividness and iterate for distinction. — Rule 55.)

You will surely not refuse to support a measure so reasonable and beneficent as this. (Make assertion more trenchant.)

An immense man with a back two feet and three inches broad. (Livelier realization.)

He was the forerunner prophet of the new dispensation. (Use descriptive name.)

I thought a multitude of swords must have been drawn from their scabbards to avenge even a look that threatened her with insult. (More descriptive effect and force.)

A fleet of eighteen sailing vessels has just come to anchor in the harbor. (Use serviceable part of term.)

In a moment the thunderbolt was upon them deluging the country with invaders. (Examine figure.)

If you desire the true profit of intercourse, speak to a man who possesses character, not to the man who possesses wealth, or costly clothes, or a handsome, empty face. (Use serviceable part.)

He imagines himself to be a successor of the most eminent man who ever lived, for wisdom. (Descriptive name.)

In the repair of the sewers the city employed thirty men continually. (Use serviceable part.)

He was calling out in a great voice and a rough tone that he would never submit to be imposed upon. (More descriptive effect.)

2. The rewriting of the following, which is an extract from an oration, will give occasion to note not only how in various ways the expression may be enlivened, but also what means may be taken to enlarge and enrich the thought, make one part prepare for another, and the like.

As persons who are studying (49) the best literature, you are coming into relationship (45, 63) with kings[a] of the earth. You know whom I mean by kings. They are the men who write the great poems (55), histories (55), works of fiction (55), essays (54);[b] men who explore the secrets (69)[c] of thought or rise (63)[d] to heights[e] of imagination; men who find (61)[f] in life and character and nature those truths which are best (46, 61)[g] for mankind.[h] Your education brings you into the company[i] of these. They talk[j] with you; they give to[k] you of the very best which (58) they have; they never chide[l] you for being ignorant, but encourage you continually to make them your friends.[m] Thus they make themselves kings of your mind.[n] This is (66) what it truly is to be a king. No other kind of monarch could (66) rule so kindly and royally, so powerfully and intimately (69).[o] The only real king is the king of the heart; and none (66) can find a place[p] so welcome[q] as those whose words inspire you.[r]

As disciples[s] of these you are their subjects. But (69)[t] . . . the glory[u] of their sovereignty is that they make their subjects free (69).[v] You are glad to follow them; their service is your highest choice. In responding to their[w] words, in accepting their[w] ideals, you are emancipated (45) from many a petty prejudice (55), narrow view (55), vulgar usage; you are thinking new thoughts, living in a new world, in which (58) life is (69)[x] nobility. For you follow the king (69)[y] as members of the royal household, where you can hear his words.[z] Whatever is in his mind[aa] you are privileged to receive into yours; nay,[bb] you are heirs of his royalty, just as far as your life has capacity for kingliness.

This is typified, in some sense,[cc] in the name which (58) we give to any education which (35, 58) passes the limits of the common school. We call it a liberal education; and that word liberal, you know, is derived (45) [dd] from the Latin *liber*, free. I suppose it used to be the education of a freeman (50),[ee] as distinguished from the education [ff] of the toiling and servant class.[gg] But in these days when education is diffused (49, 57), while no one is exempt from the law of work, no one is under the necessity of being (49) a slave. The great books of the ages are (49) [hh] accessible everywhere and to everyone, and (49) have power to set the [ii] mind [jj] free; they make a liberal education [kk] available to all. Surely then you will not (66) be confined (63) [ll] to little reports (46) [mm] when you can read the works of (63) Homer and Isaiah and Milton. You will not (66) feed (63) [nn] your mind on newspapers (46) [oo] when you can study the books of (63) [pp] Shakespeare and Bacon, Wordsworth and Tennyson. These are your true kings,[qq] the directors of your liberal education,[qq] whose companionship at once enriches the world in which you are moving and creates a deeper world within.

NOTES TO THE ABOVE. — It will be noted that the whole piece is conceived as a metaphor; it is in a figure that we are regarded as following kings or as being subjects. One great part of the life or the style is to keep our idea constant and consistent in this figurative way of looking at the subject.

a. If only the word "kings" is used there may be danger of misleading the reader as if you meant a literal king; you will better it therefore by adding an unfigurative phrase, "and great ones." — b. Put the longer term last, and note the effect of climax. — c. Choose a figurative word, e. g. "depths," to make antithesis with the word "heights" succeeding. — d. Use a more striking word for rising to heights of imagination, e. g. "soar." — e. Sharpen the antithesis by an epithet which may be read at once as literal and figurative, e. g. "lofty." — f. Put exacter and more sonorous word, e. g. "discern," — g. Use more specific word, e. g. "salutary." — h. Introduce words that indicate *how* salutary for mankind, e. g. "for the guidance and elevation of mankind." — i. Introduce an epithet that shall remind the reader you are talking of kings, e. g. "august." — j. The verbs of this sentence are suitable to the idea of our being in their company. — k. Omit

"to" for rapidity, — l. Enlarge the thought by adding another word, "or reproach." — m. Kings who are friends are also guides; indicate this by adding "and counsellors," — u. The mind indicates only a part of the man; add "and heart." — o. Group the four adverbs so as to make two antithetic pairs, e. g. "kindly yet powerfully, royally yet," etc. — p. Indicate where: "in your heart," and you thus use the thought of the previous clause. — q. How would it sound to put another word indicating your affection, e. g. "warm and welcome?" — r. This is not full enough; add, "whose rich experiences are at your service to guide you." — s. You are more than disciples, you are also followers; indicate it. — t. Make an antithesis to what is coming: "But you are not their slaves. The," etc. — u. Add epithet, indicating highest glory, e. g. "crowning." — v. Put in antithesis to bring out "free": e. g. "not bound but." — w. Put in epithets to give effect to words and ideals, e. g. "glowing words," "lofty ideals." — x. Use antithesis to set off "nobility," e. g. "not abasement but." — y. Prepare for this also by antithetic thought, e. g. "not afar, as if you were dwellers in some remote province, but." — z. The thought is not full and suggestive enough; add "and share in his thoughts." — aa. Add epithet suggesting how far his mind is above yours, e. g. "great." — bb. The word "nay" strengthens the clause it introduces. — cc. "In some sense" is necessary, because it is not the primary suggestion of the word liberal to typify that. — dd. Best to use short and simple word here, "comes." — ee. Put it so that "freeman" will stand as near to "free," in previous sentence, as good English will allow. — ff. Think a moment, and you will realize that the servant class had no education in the times here contemplated; add, "or rather no-education," — gg. We might have said "of a slave" here, as antithetic to "freeman," but this longer term is used so as to reserve the word slave for the end of the next sentence, where it will be more effective. — hh. Subordinate so as to give emphasis to "have power." — ii. Omit "the." — jj. They set free more than mind; add "and imagination." — kk. Not what *we call* a liberal education; you need therefore to add "in reality if not in name." — ll. Put the most suggestive and strong word possible here, e. g. "cramped." — mm. "the gossip of the day." — nn. Another trope will greatly enrich the suggestiveness; say "starve." — oo. Make explicit by selecting the unedifying parts of newspapers; e. g. "markets and sports and crimes." — pp. Recur to the idea of companionship: "talk with." — qq. Notice that "kings" and "liberal education" virtually sum up what has been said by directing our thought to the leading ideas of preceding paragraphs. This is useful by way of conclusion.[1]

[1] The author is aware that the above directions virtually recommend his own individual style; but no other way to his purpose seemed open.

3. Work out the following problems.

Find imitative words for the following: to walk slowly; to walk in a haughty manner; to speak in the feeble voice of the aged; to utter loud and boisterous sounds; a confused crowd and rush; to fasten eyes on an object; a struggling combat or contention; the barking of hounds.

Find metaphors or tropes to express the following: a successful record; the results of long activity; a word that has been used by everybody; to take a text away from its context; the ridge of a line of hills.

Point out the metaphors of the following, and tell how each conceives its object: "But all Burns's qualities are on the great scale. Look at his humor. This laughter is no crackling of thorns under a pot, but a sheer blazing and roaring of piled-up faggots of fun. It is the very riot and revelry of mirth; there is something demoniacal about this hilarity. Even the coarseness that goes with it hardly offends us, it is so manifestly and naturally of a piece with the utter license and abandonment which this lord of literary misrule has for the nonce decreed."

V. SMOOTHNESS.

Not the most important quality of style, and therefore not to be sought at the sacrifice of something better, but still a very important quality, is smoothness. It is in general the quality the need of which becomes apparent when the writer reads his work aloud; and, indeed, scarcely any advice can be of more constant importance than the advice to read your work aloud as you go along, listening to it carefully, and thus submitting it at every step to the test of the ear.

I.

Rules promotive of Smoothness. — The main things on which attention must be concentrated are, repetitions of similar sounds; combinations hard to pronounce; and the way accented or unaccented syllables succeed each other.

70. Have choice of synonymous words for repeated ideas.

Many of the ideas in every composition have to be repeated; in the very act of presenting their various parts and aspects the words that designate them have to recur again and again. To repeat the identical word over and over produces a very crude and awkward effect.

ILLUSTRATION. — To say, "This is a very painful circumstance; a circumstance that I much regret; and all who hear of it will, I am sure, regret that such a circumstance should have occurred," — makes the reader think at once that the writer was either very poor in words or very indifferent to grace of expression. Doubtless synonyms near enough to serve his purpose are at hand; he might say, for instance, "This is a very painful circumstance; *one* that I much regret; and all who hear of it will, I am sure, *be sorry* that such a *thing* should have occurred."

A caution, however, is necessary here. "The repetition of the same meaning in slightly different words is a worse fault than the repetition of the same word."[1] Such repetition — marking time without advancing, as it were — is called Tautology.

NOTE. — Thus, to have made the above sentence read, "This is a very painful *event;* a *circumstance* that I *much regret;* and all who

[1] Abbott, How to Write Clearly, p. 40. The above example is taken from Abbott, but slightly varied to suit the present purpose better. The correction is made merely for the fault in question, not to get an elegant sentence.

hear of it will, I am sure, *deeply lament the occurrence*," would have made the repetition too obvious and too barren.

Words employed for repetition ought to have enough difference in meaning to give a new turn to the idea. An idea expressed by a particular term, for instance, may be repeated by one more general; or in the repetition we may put not the term itself but the definition or some characterization of it.

EXAMPLES. — 1. *Repetition of particular term by general.* "As he rounded the rock, to his great surprise he saw a *bear* only a few yards away. The *beast* discovered him at once."

2. *Repetition of terms by definition.* "One ought to have a *conscience* in *literature* as in morals; it is of great importance that the *reading-matter* of the people should be regulated by a *serious regard for what is true and reasonable and pure.*" In this sentence we not only repeat without seeming to do so, but we reveal in the repetition what we mean by the terms "literature" and "conscience."

71. Be careful of repeated sounds. Repeated words, as spoken of in the preceding rule, involve, of course, repetition of the same sound; and this is one reason why, unless the repetition is desirable on other grounds (see Rule 55), they should be avoided. Even more prevalent, and to be detected only by reading aloud, is the inadvertent repetition of the same sound, like a rhyme.

EXAMPLE. — "As I gazed upon the mighty work, I said to myself, 'Now Athens is indeed *secure;* come Greek or come Persian, nothing will *subdue her.*'"

Not always can such repetition be avoided; but when it cannot, the writer can at least endeavor to drive the repeated sound into a place where it will not balance with the other, or have the same stress of voice.

EXAMPLES. — Compare the following sentences:

"To have a whole realm of thought, or activity, or wise counsel, ringing with your *name*, — this is the real and worthy glory that you may crown with the title *fame*."	"To have your name fill a whole realm of thought, or activity, or wise counsel, this is the real and worthy glory that you may crown with the title fame."

Note how unobtrusive the repeated sound has become.

A frequent and natural inadvertence in repeated sounds is the thoughtless use of two adverbs or other words ending in -ly, one after the other.

EXAMPLES. — "He has had such long-continued disease of the eyes that he is now *nearly entirely* blind. — Mr. T has an *extremely lovely* residence in Hampshire County.

72. Test your work by ear for harsh combinations.

Single words that are harsh in sound cannot, of course, be avoided, when they convey the exact sense. But when they must occur, immediate attention should be directed to make the harshness stop with them, and not be perpetuated in a combination of harsh sounds. Most of such combinations occur inadvertently; it is important, therefore, as important as in music, to keep the ear alert and well trained.

EXAMPLES. — "The closing notes of the anthem died away among the vaultings of the *high-arched church*." Such a word as "edifice" or "structure" would obviate this difficult sound.

NOTE. — Of course a harsh sound or combination may be desirable to express a harsh idea; see Rule 61, above.

73. To make expression flowing, test the accents.

It will be perceived by the ear test that when a succession of unaccented syllables come together the effect is a peculiar huddling of sounds; a number of accented sylla-

bles together, on the other hand, compel a slow, dragging utterance. Either of these effects may be desirable for a purpose; but they do not make the style flowing; an alternation of accented and unaccented sounds is needed for that.

EXAMPLES OF EFFECT. — 1. *Unaccented syllables.* If we had such a combination as "árbitrarily interrelátted," the seven unaccented syllables together would make a mere half intelligible huddle.

2. *Accented syllables.* Pope's line, "Up the high hill he heaves a huge round stone," moves slowly because most of the words are emphatic and so require accent; the repetition of the h-sound serves to strengthen the accent.

II.

Exercises for acquiring Smoothness. — Smoothness is acquired by learning to think at every step how your sentences sound; until that habit is acquired, no one can be unerring in his combinations of letters and syllables. This gives importance and value to the practice of reading aloud, a practice too much neglected.

1. Read aloud and revise the following sentences.

The poorest in the land have medicine and nursing freely at their command.

The young fellow is to his relatives a veritable thorn in the flesh; no wonder then that the young fellow's relatives occasionally groan at having such a thorn continually troubling them.

The strands were stretched through an alley seventy-five feet in length.

There is no one here who is competent to attend him; and if a serious emergency should arise, which in the present state of things would be no surprise, who would there be to defend him?

'Twas thou that soothed'st the rough rugg'd bed of pain.

No one can be truly holy, or manifest a thoroughly lowly character in this corrupted life.

The merry little stream seemed to like to ooze through every barrier which the utmost effort of the carrier could build against it.,

The lady was distinguished by a costly and showy brooch, with which she pinned her costly lace scarf. The brooch was remarked upon by many, who wondered that a person in her station should be distinguished by such a showy brooch.

Are these the thanks that thou hast thought to reward thy benefactors with?

The meeting was closed fully as peremptorily as it was called.

Edward Everett, in a celebrated oration, named Washington the beacon-light of the American nation; and the oration describes what a beacon-light his upright character and his sound judgment were to the nation in the most critical period of its history.

The river has a name the same as the name that the Indians gave it.

Three days passed and he received no answer to his petition for relief; another day passed and he still received no answer; a fifth and a sixth day passed, and still no answer to his petition for relief was received. His case was getting desperate.

How eminently trustworthily he has performed his task; better service than his no employers could ask.

The orders of the department are ordinarily posted on the bulletin board, in order that mistakes may be detected and corrected.

2. Rewrite the following little narrative, amending according to the notes and references.[1]

[1] This narrative is put in here partly, as the previous compositions have been, to furnish opportunities for revision of the style, and partly to illustrate what may be made a valuable rhetorical exercise, namely, the re-

The king stopped[a] his horse and laid[a] his hand on Sir Lancelot's arm, and asked what noise that was (60).

Sir Lancelot (70) said (70) that he heard nothing, except the sound (61)[b] of the wind, and he asked (60) what there was (54)[c] to hear in such a desolate place as that.

King Arthur asked this question as he[d] and Sir Lancelot were riding together under a precipice of rock which overhung the path (57).[e] The path led through (49) a lonely ravine far from any human abode, and it was raining and windy, and the ride was very uncomfortable (49).[f] King Arthur's (70) question was the first word that was (23)[g] spoken for some time.

"There," said (70)[h] the king, "do you not hear it again? It sounds strangely like the wail of a child; but where can it be?"

As he spoke a blast of wind bore down to their ears from some place which was (58) seemingly high up[i] in the[j] air, a faint wail (70).[k] They strained[l] their eyes in the direction of the wail (70)[k] and could just make out, but dimly because the air was full of mist and rain (57)[m] the stump of an old oak, which projected out from the cliff (58), and way (2) out toward the end a mass which was like a tuft (58) and looked[n] like a large (46)[o] nest.

producing of a poetical passage in the spirit and style of prose. It is a prose version of the following lines from Tennyson's Last Tournament (lines 10–22):—

> "For Arthur and Sir Lancelot riding once
> Far down beneath a winding wall of rock
> Heard a child wail. A stump of oak half-dead,
> From roots like some black coil of carven snakes,
> Clutch'd at the crag, and started thro' mid air
> Bearing an eagle's nest: and thro' the tree
> Rushed ever a rainy wind, and thro' the wind
> Pierced ever a child's cry: and crag and tree
> Scaling, Sir Lancelot from the perilous nest,
> This ruby necklace thrice around her neck,
> And all unscarr'd from beak or talon, brought
> A maiden babe; which Arthur pitying took,
> Then gave it to his Queen to rear."

"That is surely a human cry," said Sir Lancelot, as he gave his spear to the king and began to unfasten his heavy armor. "Some hapless child has been carried away by some (70) eagle; and we must try and (2) rescue it, though it seems wholly out of reach; and probably I shall find it all torn and mangled if I get at the nest (66)." [p]

Having unfastened his heavy armor (70), which with his horse were (29, 32) taken in charge by the king, Sir Lancelot (70) [q] addressed himself to the ascent. It was an extremely difficult and perilous one.[r] The rock was nearly perpendicular (57), and on its face could be found only here and there a foothold which was precarious (58), made by some twisted roots or by a ledge which slightly projected (58); and often the king trembled for Sir Lancelot's (70) safety as some frail sprout would give way or the treacherous stones would come (61) [s] away (71). At last, however, Sir Lancelot [t] reached the nest, and after stopping a moment to rest (71) and to shout a cheery assurance back to the king, cautiously returned,[u] bearing a beautiful babe on his arm,[v] a little girl, which (58) had taken no harm [w] by so much as a scratch, and which was (58) richly dressed and wore a ruby necklace round her neck (52).[x]

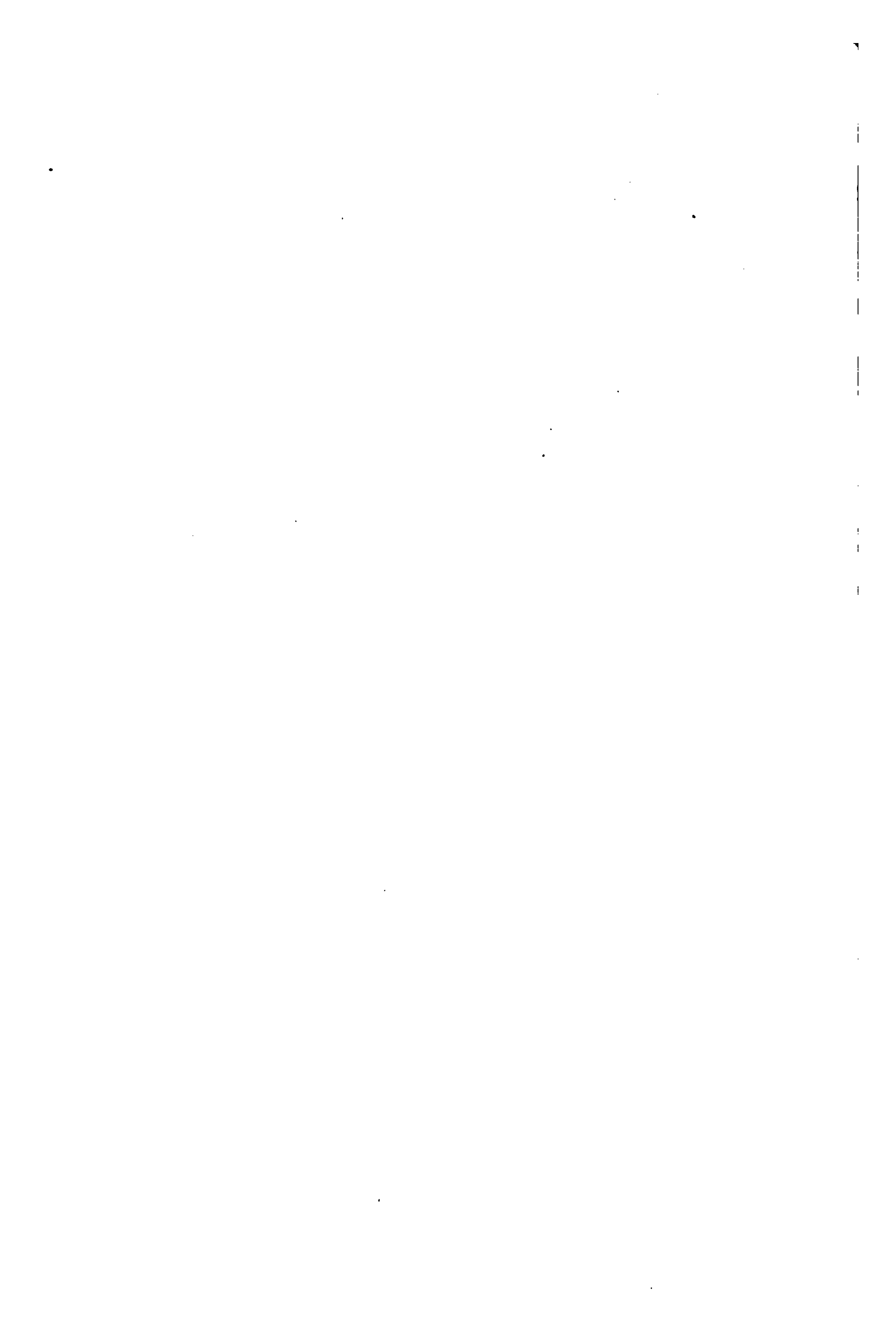
"The sweet babe," said the king, touched by the perfect trust with which the babe (70) nestled up to him; "she shall be cared for by the queen herself."

NOTES TO THE ABOVE. — a. Note that the main thing in this first sentence is the asking of the question; the other acts should be subordinated to that by being put in participial phrases. If rule 60 is observed regarding the question, the latter will naturally come first and then the participles. — b. Use a more descriptive word, e.g. "shriek." — c. If rule 60 is observed here, the sentence will naturally begin, "I hear nothing, my liege," etc., "and indeed what is there," etc. The word *indeed* strengthens the latter clause. — d. The words "asked . . . as he" are quite unnecessary. — e. Find a single epithet for the clause, e.g. "beetling." — f. This whole sentence from "the path" to "uncomfortable" could better be put in phrases of the previous sentence; e.g. "in a lonely ravine, far from, etc. and in the grim discomfort of a windy rain." — g. Use a tense that puts the action

farther back than the action of this sentence, else the sentence is ambiguous. — h. Use a particular kind of "said" here; the most accurate word is "resumed." — i. "Up" is superfluous. — j. "The" is superfluous. — k. You have used "wail"; for these places use words more general, the most general last. — l. Subordinate this action to the next. — m. "Through the misty and dripping air." — n. If the previous clause is shortened to an epithet, this word becomes superfluous. — o. Name a particular aspect of large, e.g. "huge.' — p. An interrogation will give much more life, e.g. "who knows what torn and mangled thing I shall find," etc. — q. "The knight." — r. "One" is superfluous, as also "an" in the earlier part of the sentence. — s. Put in a descriptive word. — t. The name may be retained here if changed previously. — u. "Made his way back" is more idiomatic; but if this is used look out for "back" previously, and for "bearing." See how you can change it with this idiom used. — v. Put this phrase earlier, so as to give "babe" emphatic place. — w. If you condensed to a word you virtually do away with the rhyme to "arm," especially by putting "arm" earlier as directed. — x. Give "ruby necklace" the emphatic place

II.

ORGANIZATION OF MATERIALS.



CHAPTER IV.

THE SENTENCE.

I.

THE sentence has already been defined, in the chapter on Phraseology,[1] as a combination of words expressing a single, complete thought.

Hitherto we have thought of words, phrases, figures, and the like, as having some quality in themselves or as producing some effect by their arrangement; but we have not thought of a completed structure. In the sentence, however, we have the first result of organizing materials into a whole. This result is marked by the fact that the grammatical relations are rounded and complete; the sentence, though often containing words that connect its thought with what goes before or comes after, finishes the thought it was constructed to express, and has a grammatical beginning and end.

The Sentence a Composition in Small. — As the thought embodied in the sentence is grammatically complete, we can treat it as in a true sense a whole composition. It contains, in fact, as has already been pointed out, the same elements that we shall have occasion to trace in the larger forms. There is the subject — what the sentence is about; and there is the predicate — what is said about the subject. Each of these has its nucleus

[1] Page 49 above. Phrases and clauses, also defined there, need to be kept in mind in studying this chapter on the Sentence.

in a single word ; the subject in a noun or pronoun, the predicate in a verb. But in order to get our subject complete we may have to modify its nucleus word or add to it in various ways ; or our thought may be concerned with two or more subjects joined together. So also with the predicate ; its nucleus word, which asserts some act or state, may be variously modified ; or the predicate may assert several acts or states, each equally open to modification, but all making in some way for the expression of one thought.

Besides this, also, the single thought of which the whole sentence is composed may consist of several thoughts, all having complete grammatical expression, but so dependent on each other as to make up a larger unity and have a right together as members of one sentence. What relations of thought are thus permissible between members of a sentence is a question that must in its place be carefully investigated.

II.

Mechanical Marks of Completeness in Sentence Structure. — There are two marks or indications of completed structure : the capital and the period.

The office of the capital, as indicated by the derivation of the word (*caput*, head, — head-letter), is to stand at the beginning of the sentence, as the first letter of its first word.

NOTE. — The capital has also other uses besides beginning a sentence. The chief are :

To mark the pronoun I and the interjection O.

To begin names and titles of the Deity ; also (though here usages differ) the pronouns He, Him, Thou, and Thee, referring to God or

to Christ. To go so far as to begin Who, Whose, Whom, with capitals, as some do, savors of religious affectation.

To begin proper names and adjectives derived from proper names.

To begin every line of poetry.

To begin a direct quotation, or important statement, or direct question, whether these are at the head of the sentence or not.

To begin the important words (that is, all except articles, prepositions, and conjunctions) in written or quoted titles.

The period, as the derivation of the word implies (περί, ὅδος, *circuit*), indicating that the circuit of the thought is complete, stands at the end of the sentence. The word period used to, and may still, designate the sentence itself; but it has come to be used more commonly for the sign (.) with which the end of the sentence is punctuated.

NOTE. — The period has other uses, namely: —

To mark an abbreviation or initial; as, "Hon. (for Honorable) J. A. (for James Abram) Garfield."

To mark a Roman numeral; as, "Charles II. was called the merry monarch." There is a growing tendency, however, to discard this manner of marking Roman numerals, especially when many of them occur together; and when they are used for page numbers (see Preface to this book) they are never punctuated.

Two other marks, also, are used on occasion to punctuate the end of the sentence: the mark of exclamation, and the mark of interrogation.

The mark of exclamation indicates an emotional outburst rather than a calm and organized thought; this is seen in the fact that the grammatical expression is generally elliptical or otherwise irregular.

EXAMPLES. — "How art thou fallen from heaven, O Lucifer, son of the morning!" — "Well — if I bide, lo! this wild flower for me!" — The ordinary style of writing is less exclamatory than it used to be.

The mark of interrogation indicates that a question is asked; the thought, therefore, is so far incomplete that an outside answer is needed to complete it.

EXAMPLE. — "What need I be so forward with him that calls not on me? Well, 'tis no matter; honor pricks me on."

Both the above marks are ordinarily followed by a capital beginning a new sentence; not infrequently, however, the connection of their clause with the succeeding is so close that they are buried in the middle of the sentence and take no capital.

EXAMPLES OF THE LATTER. — 1. *Exclamation.* "How much greater is our nation in poetry than prose! how much better, in general, do the productions of its spirit show in the qualities of genius than in the qualities of intelligence! One may constantly remark this in the work of individuals."

2. *Interrogation.* "It still remains to be asked: 'What sort of a great literature? a literature great in the special qualities of genius, or great in the special qualities of intelligence?' If in the former, it is by no means sure that either our literature, or the general intellectual life of our nation, has got already, without academies, all that academies can give."

Sometimes a question may have in it so much of the exclamatory element as to take an exclamation mark in preference to its own; in which case the interrogation is taken for granted and the mark most needed is given.

EXAMPLE. — "Alas! what are we doing all through life, both as a necessity and as a duty, but unlearning the world's poetry, and attaining to its prose!"

III.

Exercises in Capitals and End-Punctuation. — The punctuation marks already given in the following passages belong to the interior of the sentence, and need no correc-

tion ; supply the marks that belong to the ends of sentences, and capitals as needed.

"'Don't touch him' said felix, let him go here, bring spratt, and follow me

he was making for a point where the street branched off on one side towards a speedy opening between hedgerows, on the other towards the shabby wideness of pollard's end at this forking of the street there was a large space, in the centre of which there was a small stone platform, mounting by three steps, with an old green finger post upon it felix went straight to this platform and stepped upon it, crying halt in a loud voice to the men behind and before him, and calling to those who held spratt to bring him there all came to a stand with faces towards the finger-post, and perhaps for the first time the extremities of the crowd got a definite idea that a man with a sabre in his hand was taking the command

'now' said felix, when spratt had been brought on to the stone platform, faint and trembling, 'has anybody got cord if not, handkerchiefs knotted fast; give them to me'

he drew out his own handkerchief, and two or three others were mustered and handed to him he ordered them to be knotted together, while curious eyes were fixed upon him was he going to have spratt hanged felix kept fast hold of his weapon, and ordered others to act

'now, put it round his waist, wind his arms in, draw them a little backward — so and tie it fast on the other side of the post'

when that was done, felix said, imperatively : —

leave him there, — we shall come back to him ; let us make haste ; march along lads up park street and down hobb's lane'

it was the best chance he could think of for saving spratt's life and he succeeded"

"in the court,[a] all is mystery, not without whisperings of terror ; though ye dream of lemonade and epaulettes, ye foolish

women his majesty, kept in happy ignorance, perhaps dreams of double barrels and the woods[b] of meudon late at night, the duke of liancourt, having official right of entrance, gains access to the royal[a] apartments;[a] unfolds, with earnest clearness, in his constitutional way, the job's-news '*mais*,' said poor louis, '*c'est une révolte*,' "why, that is a revolt' — 'sire,' answered liancourt, 'it is not a revolt, — it is a revolution'"

"nay[d] side by side in east[e] and west,[e]
in wild or heathen lands,
one prayer upon our hearts and lips,
one bible[f] in our hands

one in our earliest home on earth,
one in our heavenly home,
we'll fight the battles of our king,[g]
until his[h] kingdom come"

"'*wa, wa*,'[i] as the wild clotaire groaned out, when life was departing, 'what great god[j] is this that pulls down the strength of the strongest kings'"[k]

NOTES TO THE ABOVE. — a. Carlyle, from whom this paragraph is taken, used capitals more freely than do most writers; the words pointed out by this letter *a* are begun with capitals. — b. The word "woods" is really part of a proper name. — c. This sentence, the translation of the French preceding, is begun as a new sentence. — d. The writer conceives this word emotionally, as result of previous stanzas not here given. Query, how punctuated? — e. These words are treated as if they were proper names; and this is usual with the points of compass. — f. The word bible is written with or without a capital, according as it is the proper name of the well-known volume or the word for one of a number of bibles. — g. This is a title. — h. What is to be done with this pronoun? — i. The writer of this begins both the first word and its repetition with a capital. — j. The word god, when it means our Deity, is written with a capital; when it means a false deity of the heathen, or the title of any one not a deity, it is written without. — k. There is both an exclamatory and an interrogatory force in this sentence; how indicate the fact?

IV.

Ordering of the present Chapter. — The definition at the head of this chapter suggests the following four elements of importance in studying the sentence.

1. The fact that a sentence is a single thought gives importance to some truths concerning its UNITY.

2. The indications of its internal structure and relations have also to be made by marks of PUNCTUATION.

3. The fact that a sentence is a complete thought makes important some details concerning its ORGANISM.

4. Finally, there need to be pointed out some uses of the different KINDS of sentences.

I. UNITY OF THE SENTENCE.

A sentence should be so constructed as to make a single impression on the reader's mind. If it does not, if it contains more than one distinct subject of thought, it is called *heterogeneous*.

How Sentence Unity may be made up. — There may be three ways of making up one main impression in the structure of a sentence.

1. By having one subject and one predicate, both of course open to modifications and additions adjective or adverbial. A sentence with this plain framework is called *simplex.*[1]

2. By weaving in subordinate thoughts, conditional or accompanying, with the main one; as, "Hadst thou stayed, I must have fled." Such dependent thoughts

[1] This is the term adopted by Earle, "English Prose," p. 76.

are marked by subordinating conjunctions;[1] and the type of sentence they give rise to is called *complex*.

3. By adding two or more thoughts together, producing thereby a total effect to which each contributes; as, "John went and William remained." Here the impression of the sentence is, what John and William did. This composite impression, which is marked by various coördinating words, may give rise to a plain *compound* sentence, like the above example, or to an assertion with its consequence, or repetition, or contrast, or explanation.

I.

Rules for judging Sentence Unity. — The rules for securing sentence unity are reducible to the one precept to study the relation of ideas to each other in making up the sentence; get a feeling for that, and the building of the sentence so as to make unity of impression is easy.

74. Make your sentence embody one main idea.

A sentence may be long, and may be made up of a variety of clauses and phrases containing several subjects and verbs; we cannot prohibit that and leave any freedom at all. But when the sentence, whether simple or complicated, is finished, it should as a whole produce the effect of having spoken of one thing; its total impression should be single.

EXAMPLES OF FAULTY SENTENCES. — "Their march was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish."

[1] Various means of coördinating and subordinating clauses in a sentence are exemplified on page 51 above.

Here several entirely distinct things are spoken of: (1) The march of the Greeks, (2) the hard fare of the inhabitants, (3) the quality of their sheep, (4) the reason why the mutton was unsavory. Not at all consistent with making a single impression.

"Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him." Here the last clause is not related to the preceding; it introduces an entirely distinct idea.

75. Test a composite thought by the relation of its clauses.

Though the thought of a sentence should be single in its total impression, it may be composite, that is, made up of more than one clause, sometimes indeed of several, which are ordinarily set off by semicolons; see Rule 78, below. Not all clauses will bear thus to be joined with the main assertion of a sentence; it is only clauses of certain rather close relations that have a right in the same composite idea. The following are the relations that are most frequently to be conformed to in admitting a supplementary clause. A composite thought may consist of:—

An assertion and its repetition.

EXAMPLE.—"His gentleness is made beautiful by a granite will behind; 'out of the strong comes forth sweetness'." Here the second clause repeats in new form the thought of the first; and as both clauses say virtually the same thing, they really compose one idea and have a right together.

An assertion and its explanation or illustration.

EXAMPLE.—"I ought, for instance, to have felt as strongly in Judæa as in Galilee, but it was not so in fact; the religious sentiment (born in solitude) which had heated my brain in the sanctuary of Nazareth was rudely chilled at the foot of Zion by disenchanting scenes." Here the clause after the semicolon explains and particularizes the assertion.

An assertion and its consequence.

EXAMPLE. — "Genius is mainly an affair of energy, and poetry is mainly an affair of genius; *therefore* a nation whose spirit is characterized by energy may be eminent in poetry; — and we have Shakespeare."

An assertion and its contrast.

EXAMPLES. — "But it was not so in fact," second example above, is a clause of contrast, though not set off by a semicolon.

"York, in its present day, erects a commodious railway station and a sumptuous hotel, and spans its ample river with two splendid bridges; but its modern architecture is puerile beside that of its ancient minster." Here the clauses express the contrasted ideas of different kinds of architecture, the showy being set over against the dignified and stately.

76. Test a group-thought by time, scene, or common bearing.

In many cases where there is a number of small details it does not answer to put each fact in a sentence by itself, and yet if put together by semicolons they do not show the close relations mentioned above. They make a group-thought instead of composite; and thus their unity has to be looser and more elastic. Such cases occur often when one is describing things or narrating events, and where all one can do is to choose some manageable number of details occurring at the same time or belonging to the same place or scene. There may also be details of thought having a common bearing as building up together a cumulative thought. How many such details the sentences will bear and yet remain essentially one thought is a matter to be settled by good judgment.

EXAMPLES. — 1. *A narrative sentence.* "And now up runs Baptiste, covered with slime, and prepares to cast his projectiles.

The first one fell wide of the mark; the schooner swung round into a long reach of water, where the breeze was in her favor; another shout of laughter drowned the maledictions of the muddy man; the sails filled; Colossus of Rhodes, smiling and bowing as hero of the moment, ducked as the main boom swept round, and the schooner, leaning slightly to the pleasant influence, rustled a moment over the bulrushes, and then sped far away down the rippling bayou." All these details make up the occurrences of one brief time.

2. *Clauses with common bearing.* "His mind is made up; his thoughts have an accustomed current; his ways are steadfast; it is not this or that new sight which will at once unbalance him." Here the details are so much alike in character that their relation is seen as components of one thought.

NOTE. — Sometimes for enhanced distinction these supplementary clauses may take a sentence by themselves and be set off by a period instead of a semicolon.

Sometimes also the punctuation may be reduced to a comma, especially when this relation occurs in a part of the sentence already subordinate to something else. This is for rapidity.

II.

Exercise in Study of Sentence Unity. — The study of sentence unity is simply the investigation, in various applications, of the question what ideas belong together and what should be separated. This question cannot be answered merely by rules; the writer has to acquire by repeated practice a sense of the relations of ideas to each other, so as to give them place according to their affinities in the same or in separate sentences.

1. Divide the following heterogeneous sentences into sentences more consistent with unity of idea. In doing so be free to use other connectives where necessary, or to change participles into principal verbs.

This estimable man has recently died, leaving three sons, of whom the eldest, who is a writer of considerable note,[a] inherits the old homestead, which is situated in a charming region well[b] adapted alike for grazing and grain.

Thompson came over from Paris at that time to consult with the authorities, and took up his residence in the most overgrown hotel in London; where his friends, having organized an expedition for his relief, wandered up and down the endless stairs looking for him, till, had they not wanted to make themselves a name, they would have beaten a retreat; he also wandered about looking for them, and at last, when they met, the leader of the party, restraining his emotion, lifted his hat, and said, "Mr. Thompson, I presume?"[c] This is how I found Thompson.

He went into the church and saw the singers in their accustomed place in the gallery; and he thought of his recent affliction, in which he had entirely lost his voice, and the thought came over him with overwhelming force, and he rushed out of the church and into his house, which was not far away, and he threw himself on the sofa utterly miserable and discouraged.[d]

I[e] was reading it to Mrs. Cole, and, since she went away, I was reading it to mother, for it is such a pleasure to her — a letter from Jane — that she can never hear it often enough; so I knew it could not be far off, and here it is, only just under my huswife, — and since you are so kind as to wish to hear what she says;[f] but first of all, I really must, in justice to Jane, apologize for her writing so short a letter, only two pages you see, hardly two,[g] and in general she fills the whole paper and crosses half.

Mozart, when a boy, was very precocious,[h] and seemed to master all the principles of music without effort;[i] and once, when he was in Rome, he wrote out from memory the score of a mass that he heard sung in the Sistine Chapel.

The Spanish fleet continued its retreat, but, in its passage around Scotland and Ireland, a terrible storm arose, and the vessels dashed against the rock-bound coasts, and not more than fifty reached Spain, and the greater part of these were worthless.[j]

After a long and toilsome ascent he reached the summit of the hill, where he obtained a magnificent view of a fertile smiling valley, dotted here and there with white farm-houses, and just below where he stood ran a swift stream on which stood a large mill, turned by an old-fashioned water-wheel, one of the kind that can afford to utilize only a small proportion of the water-power because there is such abundance of power already running to waste.[k]

He was a man of prodigious learning,[l] and when only twenty-five years of age had already written a treatise on the Greek particles, through which he became known to the learned world,[m] which is slow to recognize merit in any man who has not reached a ripe age.

Elias understood that he was very naughty, and he ran away into the woods and flung himself on the ground and cried, though he did not like crying, but sometimes he could not help it; and he lost himself in the wood, following after a bird of strange plumage which he had never seen before, though he knew all the birds that ever existed (he was quite sure he knew at least thirty-seven kinds, for he had counted them up on his fingers); and he was acquainted with any number of plants and flowers, and funny wild things, only it tired his head to remember the names.[n]

NOTES ON THE ABOVE. — All the sentences here given are to be corrected by Rule 74. Divide and rearrange in such a way that each sentence, whatever subordinate ideas it may contain, shall embody one main idea.

a. If the sentence is divided according to the subjects of remark here proposed there is room in one of them for the fact that he is a writer of note, but this fact is now too remote from the first assertion. — b. This second fact about the region is too incongruous with the first to occupy

the same sentence with it, unless very briefly stated. — c. In the original from which this sentence is taken the writer puts this matter in five sentences. — d. If some of the assertions of this sentence were subordinated to others all this matter might be put into a single sentence. Say, e.g. "As he went into the church," etc. — "and rushing out," etc. and see how much more easily the sentence goes. — e. This sentence can be rewritten without changing any of the words; put it in four sentences. — f. Here is an abrupt transition; how would you express the fact in punctuation? See below, Rule 80. — g. Would it be advisable to put the general fact in the same sentence with the more particular? — h. If you say "so precocious that" (compare Rule 37) you can easily weave the first two assertions together. — i. The whole sentence consists of two parts, a general and a particular. Would not this fact be a good suggestion for the division into sentences? — j. Ask how many distinct facts are given here, and divide accordingly. — k. Divide according to the more general and the more particular facts. — l. See note g. — m. This fact about the learned world may be connected with the preceding if you make it emphatic that his treatise was so good as to compel recognition; otherwise it is too remote to occupy the same sentence. — n. In the original of this, which is rather abruptly written, the matter is contained in seven sentences.

2. Combine the following isolated assertions into sentences, supplying proper connectives, or cutting down clauses as needed, and giving a reason, founded on Rules 74 to 76, for each combination.

Balthazar Gérard was the murderer of Prince William of Orange. William was surnamed William the Silent. Gérard had dropped his pistols. He dropped them on the spot. The spot was where he had committed the crime. Upon his person were found two bladders. These bladders were provided with a piece of pipe. With these bladders he had intended to assist himself across the moat. Beyond this moat a horse was waiting for him.

Of two old men, the one who is not your father speaks to you with the more sensible authority. For in the paternal relation the oldest have lively interests and remain still young. Thus I have known two young men great friends. Each swore

by the other's father. The father of each swore by the other lad. And yet each pair of parent and child were perpetually by the ears. This is typical. It reads like the germ of some kindly comedy.

In the whole world there can be no more dreary view than that from the northern slope of the Sierra Blanco. As far as the eye can reach stretches the great flat plain land. It is all dusted over with patches of alkali. It is intersected by clumps of the dwarfish chapparal bushes. On the extreme verge of the horizon lie a long chain of mountain peaks. Their rugged summits are flecked with snow. In this great stretch of country there is no sign of life. There is no sign of anything appertaining to life. There is no bird in the steel-blue heaven. There is no movement upon the dull grey earth. Above all, there is absolute silence. Listen as one may, there is no shadow of a sound in all that mighty wilderness. There is nothing but silence. It is complete and heart-subduing silence.

It has been said there is nothing appertaining to life upon the broad plain. That is hardly true. Looking down from the Sierra Blanco, one sees a pathway. It is traced out across the desert. It winds away and is lost in the extreme distance. It is rutted with wheels. It is trodden down by the feet of many adventurers. Here and there are scattered white objects. These glisten in the sun. They stand out against the dull deposit of alkali. Approach, and examine them! They are bones. Some are large and coarse. Others are smaller and more delicate. The former have belonged to oxen. The latter have belonged to men. For fifteen hundred miles one may trace this ghastly caravan route. He may trace them by these scattered remains. They are the remains of those who have fallen by the wayside.

But now look. There is a slight move forward of the School-house wings. There is a shout of "Are you ready?" There is a loud affirmative reply. Old Brooke takes half-a-dozen quick steps. Away goes the ball. It goes spinning

toward the School goal. It goes seventy yards before it touches ground. At no point is it above twelve or fifteen feet high. It is a model kick off. The School-house cheer and rush on. The ball is returned. They meet it and drive it back amongst the masses of the School. These are already in motion. Then the two sides close. You can see nothing for minutes but a swaying crowd of boys. At one point they are violently agitated. That is where the ball is. There are the keen players to be met. There are the glory and the hard knocks to be got. You hear the dull thud thud of the ball. You hear the shouts of "Off your side," "Down with him," "Put him over," "Bravo." This is what we call a scrummage, gentlemen. The first scrummage in a School-house match was no joke in the consulship of Plancus.

II. PUNCTUATION OF THE SENTENCE.

Punctuation is by no means, as many think, an affair of arbitrary printer's marks, or something put in from the outside as a kind of afterthought; it belongs just as truly to the structure and the meaning of sentences as does the choice of words or phraseology. That is why the matter is put here as an important element in the treatment of the sentence. Every mark of punctuation, if rightly used, has its definite office to fulfil, and depends on some determinate principle of connection and relation.

The marks of end-punctuation,—the period, the exclamation-point, and the interrogation-point, — which have already been mentioned and illustrated,[1] need give no trouble to anyone who stops to think. Nor indeed is there any great difficulty in the other marks, if we grasp in each case their fundamental principle, what they stand

[1] At the beginning of the chapter, p. 172.

for. It is the object here to reduce each of them to a single broad office, to which its various minutiæ of usage may be referred.

I.

Rules enunciating the essential Principles of Punctuation. — The marks of punctuation reserved for discussion here are those which do their work *inside* the sentence; namely, the colon, the semicolon, the comma, and the dash.

77. Designate expectation by the colon. The fundamental office of the colon, as now used, is to introduce something that the previous sentence or clause has definitely prepared for and led up to, so that it is expected. Thus, the colon may introduce: —

A specification, following out more particularly what has been proposed or suggested before.

EXAMPLES. — "The capital leading questions on which you must this day decide are these two: First, whether you ought to concede; and secondly, what your concession ought to be." — "And thus we bring the matter at once to the test: How has his school training fitted him to spend his vacant time?"

NOTE. — In both the above examples the specification is begun with a capital; but usage in this matter is not uniform.

A formal quotation, especially when this is prepared for by some introducing word.

EXAMPLES. — "In a letter to a friend, Sydney Howard Gay, the editor of the paper, he says: 'I was not only willing but desirous that my name should appear,'" etc. — "Socrates recommended to one of his disciples this prayer: 'O Jupiter, give us those things,'" etc.

NOTES. — 1. Observe that a quoted passage is enclosed within marks of quotation; that two inverted commas are placed above the line (") at the beginning, and two direct commas above the line (") at

the end. A quotation *within* a quotation, as in the foregoing examples, takes single quotation marks (' '); a quotation within single quotation marks takes double marks again.

2. When short and included in the same grammatical construction as the preceding, a quoted passage takes before it only the pause or no-pause that would naturally introduce it; for example, "Besides, 'Greek,' says Professor Jebb, 'is apt to exercise its charm very soon'; the Professor's testimony, though he 'sees rocks ahead,' and notes the danger of encouraging anti-Grecians, is entirely on the side of making a late beginning."

An afterthought that is evidently a mere completion of what goes before. This is often a kind of specification.

EXAMPLE. — In the first of the following sentences the colon marks a specification, in the second an afterthought or completion.

"So then, we have the three ranks: the man who perceives rightly, because he does not feel, and to whom the primrose is very accurately the primrose, because he does not love it. Then, secondly, the man who perceives wrongly, because he feels, and to whom the primrose is anything else than a primrose: a star, or a sun, or a fairy's shield, or a forsaken maiden."

NOTE. — Sometimes when there is a series of clauses of different rank the colon is used as the pause next larger than the semicolon for dividing semicoloned groups from each other; for example: "Coleridge was not without what talkers call wit, and there were touches of prickly sarcasm in him, contemptuous enough of the world and its idols and popular dignitaries; he had traits even of poetic humor: but in general he seemed deficient in laughter; or indeed in sympathy for concrete human things either on the sunny or on the stormy side."

78. Set off members of a composite or group-thought by the semicolon.

Composite thoughts and group-thoughts have been defined and illustrated in Rules 75 and 76. We have seen that their members have to each other a certain determinate relation, of repetition, expla-

nation, consequence, contrast, or, as in the group-thoughts, of common bearing. The mark of such relations is the semicolon; keep the relation well in mind as you write, and the mark of it ccmes naturally.

EXAMPLES. — 1. *Composite thoughts.* "I had some right to surmise that my illness may have been merely the effect of the hot wind; (consequence) and this notion was encouraged by the elasticity of my spirits, and by a strong forefeeling that much of my destined life in this world was yet to come, and yet to be fulfilled. That was my instinctive belief; (contrast) but when I carefully weighed the probabilities on the one side, and on the other, I could not help seeing that the strength of argument was all against me." — "He brings into the talk other thoughts than those which he expresses; (repetition) you are conscious that he keeps an eye on something else, that he does not shake off the world, nor quite forget himself."

2. *Group-thought.* "As we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister beams of the Pleiades soon melted together; but the bright constellations of the west and north remained unchanged."

Ordinarily the member set off by a semicolon is a clause, sometimes subordinate, sometimes coördinate; but sometimes the succeeding member may be merely phrasal in form.

EXAMPLE. — "When I knew him he was all fallen away and fallen in; crooked and shrunken; buckled into a stiff waistcoat for support; troubled by ailments, which kept him hobbling in and out of the room; one foot gouty; a wig for decency, not for deception, on his head; close shaved, except under his chin — and for that he never failed to apologize, for it went sore against the traditions of his life."

79. Mark the natural pauses in the sense by the comma.

The comma marks the places where the voice would naturally pause in reading aloud; accordingly, careful reading aloud is one of the best guides to the use of the comma.

The places that it marks are the lesser joints in the sentence, just as the places marked by the semicolon are the greater. Of such places, which are numerous, only the most important can be specified here.

Words or phrases in a series of like constructions, or paired together, or contrasted, take the comma.

EXAMPLES. — 1. *A series.* "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole survivor."

2. *Pairs.* "Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote."

3. *Contrasts.* "We live in deeds, not years; in thoughts, not breaths; in feelings, not in figures on a dial."[1]

When the conjunction *and* is omitted from a series, the ellipsis is supplied by the comma. If *and* occurs with the last member of the series, the comma should precede it just the same.[2]

EXAMPLES. — "Thrones, dominations, princedoms, virtues, powers." — "The old man is kind, good, faithful, and honest; to wound his feelings would be cruel."

Constructions loosely connected with the rest of the sentence, as direct address, apposition, absolute phrases, restrictive phrases[3] and words, are set off by the comma.

EXAMPLES. — 1. *Direct address.* "John, come here."

2. *Apposition.* "Alcyone, the brightest star of the Pleiades, is the centre of gravity of our vast solar system."

3. *Absolute phrase.* "The appointed day having come, the Declaration was taken up and debated article by article."

[1] Examples quoted from "Studies in English Composition," by Harriet L. Keeler and Emma C. Davis.

[2] But here usage is not uniform.

[3] For which see above, Rule 27.

4. ***Restrictive phrases and words.*** "There was, as usual, a crowd of folk about the door, but none that Rip recollected." — "He came, however, in time to catch the train."

NOTE. — Do not overpunctuate; it is much easier than to under-punctuate. The general tendency nowadays is to make punctuation less copious than formerly.

80. Mark an abrupt change or addition by the dash.

The dash may be called the mark of abruptness. The matter set off by it is generally, —

An amplification or explanation, put in by the way, and not waiting for the completion of the grammatical structure.

EXAMPLE. — "In such a life as that there is no significance — Christian significance, I mean; — nor has it any mission of good in the world."

A parenthesis, in which case dashes are used both at beginning and end of the break. The dash is largely superseding the old-fashioned marks of parenthesis; and, indeed, parenthetical matter is shunned unless it is near in construction and connection to its accompanying matter.

EXAMPLES. — "Ribbons, buckles, buttons, pieces of gold-lace — any trifles he had worn — were stored as priceless treasures." — "There are men — I know it — who go mad from loneliness; and medallists ere now have crept home to die."

Any sentence or other construction that is broken off without being finished.

EXAMPLE. — "I will now go on to — but first, let me explain a little more fully what I mean by unconscious cerebration."

NOTE. — Punctuation is sometimes exaggerated,[1] a larger pause being used than is necessary, in order to compel more attention to

[1] Compare Note, p. 181.

the punctuated matter and so emphasize it more. Thus, in the following sentence commas are put where, for ordinary unemphatic expression no pauses would be needed: "'Beef,' said the sage magistrate, 'is the king of meat; beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plum-pudding, and custard.'" — In the following sentence commas are exaggerated to semicolons: "They have found their punishment in their success. Laws overturned; tribunals subverted; industry without vigor; commerce expiring; the revenue unpaid, yet the people impoverished; a church pillaged, and a state not relieved; civil and military anarchy made the constitution of the kingdom," etc.

II.

Exercises in determining Punctuation. — To punctuate properly is merely to apply, in somewhat minuter details, the principles that underlie sentence unity; it is to designate by appropriate signs various kinds of relation between ideas.

1. Supply the punctuation to the following sentences, and give a reason for each mark supplied.

There be four things which are little upon the earth but they are exceeding wise[a] the ants are a people not strong yet they prepare their meat in the summer the conies are but a feeble folk yet make they their houses in the rocks the locusts have no king yet go they forth all of them by bands the spider taketh hold with her hands and is in kings' palaces.[b]

To make this clear we must distinguish three classes who each stand in a certain relation to education in modern England[c] first the schoolmasters who nominally manage the schools secondly the mass of the public who send their sons to the schools thirdly the educational theorists who write books.

With all these limitations which look rather serious wherein lies Milton's easy supremacy[d] the answer is as obvious as it is

indisputable[e] he excels all other English poets in his familiarity with the secrets of that eternally fascinating mystery[f] the Mystery of Style.

Originality of observation seems to cost nothing to our author's liberal genius he lavishes images of exquisite accuracy and elaborate splendor as a common writer throws about metaphorical truisms[g] and exhausted tropes.

Captain Skinner was celebrated for his convivial talents he did the honors of the place in a hospitable style[h] daily asked us to dine with him and seemed as inexhaustible in his wit as in his hospitality.

Study is the bane of boyhood the aliment of youth the indulgence of manhood and the restorative of age.

He will have to take existence a little more seriously[i] to weave broadcloth instead of lace.

It is the honor of Dr. Arnold to have conceived and carried out the idea of inspiring Christianity with a direct practical power on the daily life of boys[j] and if it sometimes seems that in his religious teaching he thought more of the school as a whole or in other words[k] of the state than of the individual perhaps[l] because he had drunk so deeply at the fountain of Greek and Roman antiquity and was more anxious to purify the society which he governed than to save individual souls nobody who has learned the one great spiritual lesson of school life which he left to be discovered or called into prominence by his successors[m] will let it obscure the memory of the many spiritual lessons which he first taught and none has taught so well as he.

Cultured America we believe[n] has not yet fully made up her mind as to who is her best poet but we imagine she could have little hesitation in pointing to Mr. Lowell as her most brilliant 'all-round' literary representative Emerson's mission on his visits to these shores was philosophical rather than literary Hawthorne's was mainly a mission of silence and Dr. Holmes's from all we could ever hear a mission of dining it is pre-eminently Mr. Lowell who comes to us as his Excellency the

Ambassador of American literature to the Court of Shake speare.[o]

When we frame our conception of heaven or moral perfection we find certain things and when we look into the nature and operation of music we find the same things namely obedience sympathy emotion adoration.

Now if this is the prevailing view and we believe it is there is this much to be said in its support.

The scene is before us around us we cannot mistake its localities[p] or blind ourselves to its colors.

To the last moment however he manifested a punctilious regard to the duties of his charge he accompanied us in our boat[q] on a dark and gusty night to the packet[r] which lay a little out at sea he saw us on board[s] and then standing up for one moment he said[t] "is all right on deck" "all right sir" sang out the ship's steward "have you Lord Westport got your boat cloak with you" "yes sir" "then pull away boatmen" we listened for a time to the measured beat of his retreating oars marvelling more and more at the atrocious nature of our crime[u] which could thus avail to intercept even his last adieus.[v]

To teach is to learn[w] according to an old experience it is the very best mode of learning[x] the surest and the shortest.

Vanity in women is not invariably though it is too often the sign of a cold and selfish heart in men it always is[y] therefore we ridicule it in society and in private hate it.

NOTES TO THE ABOVE. — a. What follows is a specification of the four things : how indicate the fact? — b. The mention of the four things may be treated as a group-thought ; how, then, punctuate? What punctuation would you adopt *inside* each member of the group? — c. The writer of this puts a dash here ; how else might it be punctuated? — d. Divide at this point into two sentences. — e. The author has made us *expect* an answer ; how punctuate ? —f. This last phrase is added somewhat abruptly ; how punctuate ? — g. The writer wishes here to give added emphasis to these two things mentioned ; how represent this in punctuation ? —h. This clause beginning with "daily" is intended as a repetition of the preceding

rather than as one of a series; how indicate this fact? — i. A somewhat abrupt ending, requiring not so heavy a pause as a semicolon. — j. A general statement and consequence; how punctuate? — k. What kind of phrase would you call "in other words," and how punctuate? — l. How would you designate the clause from "perhaps" to "antiquity," and how punctuate? — m. When there is a clause between subject and verb, it needs to be set off by a comma. — n. See note k. — o. Put this passage in three sentences. — p. Some emphasis to be given to each member of this last assertion. — q. The writer wishes to give some emphasis to the time-phrase. — r. This is a coördinate, not a restrictive relative (Rule 35); how indicate the fact here? — s. Treat the members of this sentence as a group-thought, not as a series of details. — t. What he said is too short to require a colon. — u. A restrictive relative; compare note r. — v. Put the passage in eight sentences. — w. A specification. — x. An afterthought. — y. A larger pause needed here than after heart; see Rule 77 note.

2. Copy the following, supplying not only interior punctuation but end-punctuation, capitals (see pp. 172–174), and quotation marks. Observe that the passage is written in rather brief and simple style, and does not require very long sentences.

i dont[a] know mr randal observed mr cheeseman the corn-dealer[b] during one of these social evenings that i should care myself to go into battle shouldnt like the feel of cold steel in my inside and when my time comes i should like it all done proper on my bed doctors and nurses and clergymen and a respectable funeral at the end i cant abide being hurried never could somehow it dont seem decent to go out of the world in such a deuce of a hurry our family always died respectable in their beds and left everything regular down to the last farthing and the hatbands[b] now i dare say you went into alma as bold as a lion and took no more notice of cannon-balls[b] flying about than if theyd been snowflakes[b] i should a[c] turned as white as the stem of this pipe.

i dont know what color i turned mr cheeseman replied philip but i do know that i felt awfully queer that day when we

crossed the alma i had never been under fire before and it is a precious queer feeling i can tell you when the enemy opened fire from the heights we began to advance my knees shook and there was a sound like the sea in my ears i seemed to see them all at home and know what they were doing at the moment and i remembered everything i had ever done we marched into a confusion of roaring cannon rattling musketry galloping *aides* [d] clouds of smoke and dust with flashes of fire and gleams of steel between we [e] had a general sense of moving masses like the waving of the sea while we were advancing i was all right quite happy then we halted and i felt queer and shivery again there we stood for a good hour and the battle came surging gradually upon us like a great sea-wave a laughing irishman next me was twitting me with being afraid when he fell [f] shot dead at my feet the smile still on his façe and the blood splashing over me soon the fire was so hot that we shifted out of range just then our colonel rode down the ranks [g] pale and with his bridle-hand quivering brave man as he was and proved himself there he bid us stand firm a little longer while he was speaking a shot rolled him and his charger together in the dust he was soon on his feet and finished his speech only the horse was killed then at last we advanced under fire of a battery holding our own fire the movement was like a drink of wine to us it gave us new life by this time i knew all the different sounds of the different kinds of shot and shell and started at nothing at last the order to fire came and we went mad i suppose for i remember nothing after the first splendid excitement but a hurly-burly of smoke and shot and the gleam of bayonets sabres and mens eyes then gradually through the thunder of guns and quick crack of muskets pierced bugle calls words of command shrieks of horses groans of men unheard before then english cheers and french shouts became more frequent battery after battery was silenced and before evening we were firing at the russians backs and stumbling over the arms they threw away as they ran

and so the battle of alma was won after four hours fighting added mr meade twas a september 26 1854 a fine sunny autumn day.

NOTES TO THE ABOVE. — a. When there is an ellipsis of a letter, its place is supplied by an apostrophe ('); supply such apostrophes where needed. — b. Notice the different ways of writing a compound word; sometimes with their members separated by a hyphen, at other times all as one word. The latter way is used when the compound has become familiar; but regarding the commonness of particular words usage is not uniform. The writer's manner of using or omitting hyphens is followed here. — c. "A" here is a colloquial abbreviation for *have*. This abbreviation is usually written "'a," but the writer has left it unmarked by any sign. — d. See remark p. 25, under Rule 7. — e. This clause is intended as a summary of the preceding details; how then would you punctuate? — f. Punctuate this as an afterthought. — g. Set off this word so as to make it somewhat emphatic.

III. ORGANISM OF THE SENTENCE.

The great variety of structure of which sentences are capable forbids our laying down any particular type to be regarded as ideal; nor would this on any ground be desirable, since it is variety of sentence structure, not uniformity, that is needed. We can only give some general principles that should enter into the structure of all types, and leave the application of them to the writer's judgment.

We have seen in Rules 24 to 28 what cautions on the score of clearness are necessary in the placing of modifiers; and in Rules 50 to 53 what effect this placing of various elements has on emphasis. These rules should be brought freshly to mind here, as they play a constant part in the organism of sentences. We need to remember, also, that this sentence organism is not a matter of mere manipulation, as if an insignificant idea could be made

important by position. Rather, any idea but shows the more ludicrously out of place, in any position however laboriously chosen, unless its intrinsic worth puts it there. What we are seeking, then, is the most natural position of words, the position that all circumstances of distinction and relation make natural, the position in which every word has its own proper emphasis, whether strong or light. When such position is found we feel its fitness; until then we are vaguely aware, whether we can localize it or not, that something is wrong.

I.

Rules bearing on Sentence Organism. — These rules may be summed up in the general precept, first, to take care of the places of distinction in the sentence, namely, the beginning and the end, and in less degree the pausing points; and secondly, to make the relation of each element to its context unmistakable.[1]

81. Begin with what it is most advisable to think of first.

The beginning of a sentence, having importance second only to that of the end, should of course take a weighty element; but not always can it take the weightiest. The principle of suspense (see Rule 52) leads us often to delay the most important idea of the sentence till the end. But this very delay may occur because it is advisable to think of something else first, something that shall prepare the reader better to realize the importance of the assertion when it does come. On the whole, indeed, we may say, put first what most naturally comes to mind, what all the

[1] In writing this section much help has been derived from Professor Wendell's admirable chapter on The Sentence in his "English Composition."

circumstances make it advisable to think of first. This may be:—

1. The subject of the sentence. It is often advisable to put this first in the opening sentence of a paragraph, or to begin any passage not closely connected with the preceding.

EXAMPLE. — "*Mementos* of Wordsworth are frequently encountered by the traveller among these lakes and fells." This sentence opens a paragraph not closely connected with the preceding; and the word "mementos" governs the whole paragraph.

2. Some element of time, place, or condition, which will give more distinction to the main assertion.

EXAMPLES. — 1. *A time-element.* "When I entered the church I found a babel of worshippers."

2. *A place-element.* "In a corner of the kitchen stands a fine carved oak cupboard, dark with age, inscribed with the date of the Merry Monarch, 1660."

3. *A conditioning element.* "If wild beasts cease to harm each other, and unite to face a common danger, how much more binding is the tie of endurance and peril when shared by human beings!"

In all these cases we can see the advisability of making a kind of setting, so to say, of time or place or condition, in which to give our assertion the distinction it merits.

3. The element, whether principal or subordinate, that will best connect the sentence with what goes before, taking up the idea where the preceding sentence or paragraph laid it down. This is a very important requisite to continuity in style.

EXAMPLES. — The first example under the foregoing head begins the paragraph with a time-element ("When I entered the church") because the previous paragraph had described what the traveller had seen just before, when he was outside. The sense of succession in events draws the time-element to the beginning.

See also how the next sentence begins: "When I entered the church I found a babel of worshippers. Greek, Roman, and Armenian priests were performing their different rites in various nooks and corners, and crowds of disciples were rushing about in all directions," etc. This second sentence begins with a specification of what the first has left most prominently in mind.

So in the sentence that follows the example under number 1 above. "Mementos of Wordsworth are frequently encountered by the traveller among these lakes and fells. One of these, situated at the foot of Place Fell, is a rustic cottage that the poet once selected for his residence, and partly purchased." Here, as the previous sentence has left us thinking of "mementos of Wordsworth," this second sentence takes up the idea, individualizes it to one example, and gives its place, before going on to name its own subject "a rustic cottage"; and thus gives the special distinction of delay to the example — see next rule.

82. End with words that deserve distinction.[1]

As it is natural for the mind to dwell upon the last thing that is said, the end of a sentence or clause is its most emphatic point; and the problem how to give an idea special distinction generally resolves itself into the problem how to crowd it to the end. Almost any element of the sentence may take this place of honor; a time-, place-, or conditioning element, as well as a principal assertion; see Rules 52, 53.

But the words put thus at the end must *deserve* distinction. If the end is taken by something manifestly unworthy of the emphasis, there is produced an effect of flatness and anti-climax, and the sentence sounds loose and rambling.

EXAMPLES OF FAULTY ARRANGEMENT. — "The evidence proves how kind to inferiors he is." Better, "how kind he is to inferiors,"

[1] The wording of this rule is Professor Wendell's; see "English Composition," p. 103.

as this latter word deserves the distinction. If we should say, "how kind to inferiors he *invariably* is," the adverb creates a distinction for the verb and makes it worthy of the emphatic place.—"Obstinate and unprincipled though he was, yet he could not face an angered father, in spite of his effrontery." This last phrase should go before "he could not face," etc., both according to the third specification under Rule 81, and because the distinction really belongs to "could not face," etc.

It is especially hazardous to end a sentence with a phrase or clause beginning with *not* or *which*, or with a restrictive element beginning with *at least*, *at all events*, and the like. The added element is almost sure to weaken the end of the sentence; liable also to impair its unity.

EXAMPLES.—1. *Ending with negative.* "This reform has already been highly beneficial to all classes of our countrymen, and will, I am persuaded, encourage among us industry, self-dependence, and frugality, *and not, as some say, wastefulness.*"

2. *Ending with which-clause.* "After a long and tedious journey, the last part of which was a little dangerous owing to the state of the roads, we arrived safely at York, *which is a fine old town.*"[1] This ending really belongs to another sentence.

3. *Ending with restriction.* "Financial matters will not be stable and confident again until the present silver law has been repealed; *at least in my opinion.*"

83. Join matters that belong to the same thought; separate what is distinct.

What matters are closer in thought and what more remote is a question that has to be answered in each case by test and revision, and no list of degrees of relation can be made out. By way of example, however, we may say:—

Be cautious about separating a relative clause from its antecedent.

[1] Examples taken from Abbott's "How to Write Clearly.

ILLUSTRATION. — Notice how the following emendation connects related thoughts better: —

"It was clear, however, that the strife could never end until some defining line between the powers of the King and the powers of the Parliament should be drawn, over which neither party might step."	"It was clear, however, that the strife could never end until there should be drawn some defining line between the powers of the King and the powers of the Parliament, over which neither party might step."

Be cautious about separating a verb from its object or predicate noun.

EXAMPLES. — Compare each of the following sentences with the improved arrangement in the second column: —

"The old man had struck, in sudden and uncontrollable anger, his nephew."	"The old man, in sudden and uncontrollable anger, had struck his nephew."
"These specimens are, to my way of thinking, both in form and in marking, the best examples of this class that I have seen."	"To my way of thinking, these specimens, both in form and in marking, are the best examples of this class that I have seen."

Study is needed to determine, between prepositional phrases modifying the same word, which expresses the closest relation and should accordingly be placed next its principal. Generally an *of*-phrase ought to take the precedence, though the rule is not invariable

ILLUSTRATIONS. — In the above example it is hard to say which is better, "the best examples I have seen of this class," where relative clause and antecedent are kept close together, or, "the best examples of this class that I have seen," where the of-phrase stands next its noun. Probably both are equally correct.

"The death by consumption is announced of Mr. William Bailey, aged 45 years." This is an awkward arrangement, which, however, it is not easy to amend. Perhaps the best order would be "Announce

ment is made of the death of Mr. William Bailey, by consumption. He was 45 years of age." In any case the of-phrase should take the precedence of the by-phrase.

84. Give like form to matters like in significance.

This important requisite applies especially to the voice of the verb, and to words, phrases, or clauses paired together or set over against each other.

Be cautious about changing the voice of the verb, from active to passive or *vice versa*, in the course of the sentence. The kinds of action and kinds of agency ought to be kept uniform, except for special reason.

ILLUSTRATION. — "Seeing the venomous reptile so near her, she started back, shuddered, and a low tremulous cry was heard." Better, "and uttered a low tremulous cry." To say, "and her companions heard a low tremulous cry" keeps the active voice, but changes subject needlessly.

So, too, be careful to give like construction to elements that are paired together; that is, give them the same parts of speech, and the same manner of connection, so that they may be recognized as conformed to each other.

ILLUSTRATIONS. — (From Abbott.) Thus, write "virtuous and accomplished" or "of many virtues and accomplishments," not, "of many virtues and accomplished"; "riding or walking" or "on foot or horseback," not "on foot or riding." . . . Avoid such sentences as the following: —

"He had good reason *to believe* that the delay was not *an accident* (accidental) but *premeditated*, and *for supposing* (to suppose, or else, for believing, above) that the fort, though strong both *by art* and *naturally* (nature) would be forced by the *treachery of the* governor and the *indolent* (indolence of the) general to capitulate within a week."

Conforming different sentence-members to each other in structure is called *balance*, and gives rise to a type of sentence; see below, Rule 90.

85. Secure exact shades of relation by connectives.

A very important thing in sentence construction is to determine what to subordinate to other things and what to make a principal assertion. It is by connectives, principally, that the kind and clearness of relation is expressed; and careful study of the degree and power of connectives is a great aid to delicacy of style.

ILLUSTRATION. — The following sentence illustrates a very preva lent tendency among young writers to make every assertion of equal importance: —

"The alarm was clear and close at hand, and he was startled; he arose hastily; he made as little noise as possible; he roused his men quietly, and soon he had everything in readiness for a vigorous defense."

All this we may put in a narrative sentence (see Rule 76), but not all the facts are of equal importance. What do we most need to say? Evidently (1) that he rose at the alarm, and (2) that he got his men in readiness for defense. The rest we can subordinate. Thus: —

"Startled by the alarm, so clear and close at hand, he rose hastily, making as little noise as possible, and quietly rousing his men he soon had everything in readiness for a vigorous defense."

II.

Exercises in Sentence-Organism. — Two things are to be had in mind in arranging a sentence: first, its internal structure, the relation of part to part, which gives importance to endings, placing of connected elements, and likeness of paired constructions; secondly, its structure as related to other sentences, which gives importance to beginnings and connectives.

1. Rewrite the following sentences, amending according to the foregoing rules for sentence organism.[1]

He studied the subject so diligently that by Christmas a book was written[a] and ready for the publisher, setting forth various claims and rights of the working classes, among which the claim of arbitration was a very important one.[b]

He determined on selling all his estates, and as soon as this was done, to quit the country, believing[c] that his honor demanded this sacrifice and in the hope of satisfying his creditors.[d]

The young man was thrown upon the untried responsibilities of the world at a peculiarly critical time,[e] compelled to break off his studies in the middle of his course, and with the loss of his father's (33) guidance,[f] who had died suddenly at the age of fifty-eight, just as he had succeeded in establishing his affairs on a prosperous basis.

I was compelled to get, for more accuracy of investigation, and to illustrate more phases of the subject, a large amount of costly apparatus.

To be suddenly brought into contact (49) with a system which forces one to submit to wholesale imposture, and to being barbarously ill-treated,[g] naturally repels one.[h]

It was his custom to do most of his work in the morning and beginning the afternoon, and the latter part of the day was devoted to reading and recreation. Thus his brain was kept clear for hard study, and he spent his nights in sound and refreshing sleep, not in troubled dreams.

The general was quite conscious (2) how treacherous were the intentions of those who were entertaining him (49), and of the dangers from which he had escaped lately.[i]

The friends of sound government were naturally, and not without justification,[j] encouraged at every step gained in edu-

[1] For several of these exercises acknowledgment is due to Abbott's "How to Write Clearly."

cating public opinion to appreciate a reformed Civil Service; which was much desired.

He was known to his country neighbors during more than forty years as a gentleman of cultivated mind, whose principles were high, with polished address,[k] happy in his family, and actively discharging[l] local duties; and among[m] political men, as an honest, industrious, and sensible member of Parliament, without eagerness to display his talents, who was staunch to his party,[n] and attentive to the interests of those whose representative he was (57).

We cannot proceed regularly in this matter until some plan of organization is agreed upon by the executive committee on the one hand and by the chief officers on the other, by which[o] questions that may be submitted to the convention, of jurisdiction, shall be decided.

The opening, by the Queen, on May 10, at noon, in Kensington, in the presence of great crowds of distinguished visitors, of the Imperial Institute, was, to all who were privileged to see it, a very impressive ceremony, and full of significance for the mother-land and her colonies, at least to every loyal Englishman.[p]

With the intention of fulfilling his promise, and intending also to clear himself from the suspicion that attached to him, he determined to ascertain how far this testimony was corroborated, and the motives of the persecutor, who had begun the suit last Christmas.[q]

To contend against such thoroughly organized combinations, wherein every attempt is guarded against on the part of opposing interests to promote the success by association of their principles, is useless.[r]

NOTES TO THE ABOVE. — a. Do not change to passive voice. — b. The end of the sentence is weak; recast so as to end with "importance." — c. Rearrange so as to put cause before effect. — d. Study where the sentence requires similar constructions. — e. Compare note c. — f. Is it consistent with sentence-unity to keep this in the same sentence with the preceding? If you put it into a new sentence, begin, "The father had died," etc. — g.

"Barbarous ill-treatment." — h. Make stronger ending, by putting this first. "One is repelled by," etc. — i. Is this the proper place for "lately?" — j. How make this like in construction to previous adverb? — k. Make the details about mind, principles, and address like in construction. — l. "Active in the discharge of." — m. With what ought this to be made parallel? — n. Omit relative, and make "staunch" etc. like in construction to previous phrase. — o. Observe how far the relative is from its antecedent; how remedy this? — p. Study out the best arrangement for these details. — q Test the unity of this sentence. — r. This ending is weak; where will you put "is useless"?

2. Combine the following data into sentences, studying especially: (1) how much to include in each sentence; (2) what to put principal, what subordinate; (3) with what element to begin each sentence; (4) what connectives to use. Leave the paragraphs as they are.

It was more than a hundred years ago.[a] It was in the market-place at Uttoxeter. It was a rainy day.[a] The simple folk[b] were quite at a loss. They did not know[c] what to make of the strange conduct of a man. The man had just come among them. He was a large man. His appearance was rather imposing. His countenance was rugged but very intelligent. He had entered the market-place.[d] He had made his way with careful search to one particular spot. He had not exchanged words with any one.[d] He had uncovered his head, and stood. His face was lighted by a solemn and reverent expression. He was regarded at first with silent curiosity. He continued to stand. He was exposed to the wind and the wet. Some began to jeer. Others were more civil.[e] They proffered him the shelter of their stalls. He made no reply. He stood about an hour. He put on his hat and walked away.

It was some days after. A clergyman of Lichfield passed through the market-place. He overheard the people talking about the incident. It had not ceased to be a wonder to them.

He remarked[f] that perhaps they would like to know who the stranger was.

They assured him they would.[g]

He asked them if they had ever heard of Doctor Johnson.

There was a pause. An old man answered. He had never heard of any doctor of that name. He used to know an old Michael Johnson. Michael Johnson kept a book-stall in that very market. His stall stood on that very spot. The old man knew because his father's stood next to it. It was many years ago.

The clergyman replied. This Doctor Johnson was the man they saw the other day. He was the son of that old Michael Johnson. He was now a great man. He was an author. He had told some friends of his, when he reached home, why he came so strangely. His father had asked him to attend him in the market. It was fifty years ago that very day. He was then a boy. The boy had a foolish pride. He refused. The remembrance of that disobedience had remained with him all these years. It was painful to him. He was on a visit to this neighborhood. He came here. He stood a full hour. It was in the rain. He did it in order to atone for that unfilial act.

The general comment was that he must be a good man. Some looked rather shame-faced.

Notes on the above. — The wording of the above data need not be changed much, except where some words have to be cut out in changing from clausal to phrasal form. A few notes are given, principally to aid the student in getting started.

a. Put time-elements together; and perhaps the best place for them is at the beginning; thus: "One rainy day, more than a hundred years ago, the simple folk," etc. — b. Would not the place be made prominent enough if after "folk" you put "in the market-place at Uttoxeter?" — c. "Did not know" so nearly repeats "were at loss" that it is superfluous. — d. Do you need to make these facts so prominent as to give them a principal verb? — e. The being civil is not the important fact, but the proffering. Say, "Others, more civil, proffered," etc. — f. Put the conversation between the clergyman and the people in direct discourse, — see Rule 60. — g. This sentence need not be put in direct discourse.

The above notes will indicate some of the questions that you ought to ask yourselves throughout.

IV. KINDS OF SENTENCES.

The question how to handle the various kinds of sentences is not a question of right or wrong, but of taste and judgment. The writer must decide for himself what he wants to do and what means he will take to do it. All that can be done here is to point out the special uses of each kind, its disadvantages when employed in excess, and the effect that the predominance of any one type of sentence has on the style of the passage wherein it occurs.

I.

Rules denoting the General Uses of the various Kinds of Sentences. — The kinds of sentences here to be discussed are: short, long, periodic, loose, and balanced. In naming what prevailing effect each kind is good for, we by no means imply that it is good for nothing else, nor that it is the only thing adapted to produce such effect. We are merely determining its most general and obvious use. And along with its use we name its equally general and obvious disadvantage when employed to excess.

86. For vigor and emphasis, use short sentences.

The short sentence, containing ordinarily one concisely worded assertion, is good to give point and crispness to a thought; the reader gets the idea at once in its condensed strength, without having to allow for modifications and saving clauses. Such manner of expression is naturally good for important definitions, enunciations of weighty truth, and emphatic assertions.

ILLUSTRATION. — Note what weighty and emphatic effect is produced by the brief enunciations in the following sentences: "The

same party spirit naturally denies the patriotism of its opponents. Identifying itself with the country, it regards all others as public enemies. This is substantially revolutionary politics. It is the condition of France, where, in its own words, the revolution is permanent. Instead of regarding the other party as legitimate opponents—in the English phrase, His Majesty's Opposition—lawfully seeking a different policy under the government, it decries that party as a conspiracy plotting the overthrow of the government itself."

This last sentence, just by being longer, produces a distinctly different effect, which will be specified presently.

When the sentences are not individually important, a series of short assertions produces a disagreeable scrappy effect, and the reader is made impatient by the feeling that he is not getting enough at a time to pay for giving his attention.

EXAMPLE.—The following passage from Victor Hugo goes at least to the very verge of this fault:—

"They lay down side by side on the sea-weed bed. The mendicant fell asleep immediately. The marquis, although very tired, remained thinking deeply for a few minutes. He gazed fixedly at the beggar in the shadow. Then he lay back. To lie on that bed was to lie on the ground. He put his ear to the earth. He listened. He could hear a strange buzzing under ground. We know that sound stretches down into the depths. He could hear the noise of bells. The tocsin was still sounding. The marquis fell asleep."[1]

87. For detail and rhythm, use long sentences.

The advantage of the long sentence lies in the fact that it has room enough to give an idea with all its necessary modifications. One can also get by it better effects of sound and rhythm, as it has a capability of flow that the short sentence lacks.

[1] Quoted from Carpenter's "Exercises in Rhetoric and Composition," in which is an excellent treatment of kinds of sentences.

ILLUSTRATION. — Note how the following long sentence gives occasion to expand the ideas "hearth," "shade," "light"; note also the exquisite rhythm and flow of the whole: —

"But so far as it is a sacred place, a vestal temple, a temple of the hearth watched over by Household Gods, before whose faces none may come but those whom they can receive with love, — so far as it is this, and roof and fire are types only of a nobler shade and light, — shade as of the rock in a weary land, and light as of the Pharos in the stormy sea; — so far it vindicates the name, and fulfils the praise, of Home."

As an offsetting disadvantage, the long sentence is less impressive than the short one, harder to understand, and harder, in composing, to keep clear. As a rule, the young writer will do better to work in moderately short sentences, keeping the construction clear and pointed.

It is a help in understanding long sentences to suggest, in short sentences preceding, the thought that the long sentence is to carry out in detail. This promotes also variety of style.

ILLUSTRATION. — In the following, note how the first sentence prepares the reader to understand and appreciate the succeeding: —

"During his official residence in England, Lowell seemed to have the fitting word for every occasion, and to speak it with memorable distinction. If a memorial of Dean Stanley were erected in his Chapter House, or of Fielding at Taunton, or of Coleridge at Westminster Abbey, or of Gray at Cambridge, the desire of literary England turned instinctively to Lowell as the orator whose voice would give the best expression, and whose character and renown the greatest dignity, to the hour.

NOTE. — Sometimes the short effect may be given by sentence clauses with common bearing, which are virtually several sentences in one; see Rule 76. This was a favorite type of sentence organism with Cardinal Newman. In this case the writer's sense of emphasis will determine whether the point between clauses is to be a semi-

colon or a period. Macaulay, for instance, trying to make everything emphatic, punctuated with periods many assertions that others would have set off with semicolons; and it is to this fact that much of his short sentence effect is due. See Note at the end of Rule 80.

88. To maintain attention and interest, use periodic sentences.

The principle of the periodic sentence, namely the principle of suspense, with the means thereto, has been set forth in Rule 52. The periodic sentence keeps the sense incomplete until the end is reached. The good effect of this is that the sentence, being made up with one idea kept in mind, produces unity of impression, and all its parts are closely related together.

ILLUSTRATION. — "In all my life, from the time when I first began going to a dame-school until I received my doctor's diploma from the University, I never saw either so queer a teacher or so strange a subject of instruction." Here by means of the adverbial phrases and clauses, then by the words *either* and *or*, the main assertion is kept unfinished to the end.

The periodic sentence sounds somewhat formal, an effect that is increased when many sentences of this type occur together. Besides, when the period is long, it is hard to carry so many details in mind waiting for their solution.

89. For informal ease and naturalness, use loose sentences.

A loose sentence is the opposite of the periodic; that is, there is no attempt to delay its parts by suspense, but subject predicate and modifiers come in where they naturally suggest themselves. The loose sentence may generally be stopped somewhere before the end, and yet make complete grammatical sense; this is one test of it.

The advantage of the loose sentence is that it is easy and unforced, expressing thoughts just as they occur;

hence, it is especially good for everyday and conversational matters, such as letter-writing and narrative.

EXAMPLES OF LOOSE SENTENCES. — The places where these sentences might be stopped are indicated by bars: —

"Deceased was a 'translator' of boots. Witness went out and bought old boots; | deceased and his son made them into good ones, | and then witness sold them for what she could get at the shops, | which was very little indeed. Deceased and his son used to work night and day | to try and[1] get a little bread and tea, | and pay for the room | (2s. a week), | so as to keep the home together."

The tendency of the loose sentence in the hands of a careless writer is to become rambling, "a mere series of clauses and phrases tacked together without order or art by *and's*, relative pronouns, and adverbs."[2]

EXAMPLE — "There were but four in our party; the others I will call Miss Smith, Miss Jones, and Mr. Brown, and after an hour's row we reached the light, where the first difficulty presented itself; we had forgotten about the chair in which to haul the party up one by one, and our dory was rather small to move about in." This sentence is not only loose but heterogeneous; see Rule 74 with examples.

NOTE. — As the periodic sentence crowds the emphasis to the end, while the loose sentence may have its chief stress at the beginning, it often happens that sentences of the two types may just answer to each other, the one taking up the idea where the other laid it down; compare Rule 81, 3.

90. For point and antithesis, use balanced sentences.

We have seen in Rule 84 that likeness of form should be given to what is like in significance. This leads to the pairing or balancing of elements over against each other; and when this balancing underlies the whole sentence structure the result is called a balanced sentence.

[1] See what is said about this expression in Appendix III.

[2] Quotation and example from Carpenter, "Exercises," p. 70.

The advantage of balance is that by making one part of the thought aid the other it makes the expression pointed and rememberable. Balance is often aided by antithesis; see Rule 69.

EXAMPLES. — "The Romans consider religion a part of virtue; the Jews virtue a part of religion." — "He defended him when living, amidst the clamors of his enemies; and praised him when dead, amidst the silence of his friends."

The balanced sentence is a structure too artificial to be used often; it should be reserved for an occasional summing-up that needs to be made very pointed. Generally all the balance needed can be obtained by following the suggestions of Rule 84.

II.

Exercises illustrative of Kinds of Sentences. — In changing the following sentences as directed note the differences in effect produced, and the fitness of the change to give better expression to the subject-matter.

1. Break up the following long sentences into shorter, supplying new subjects and verbal constructions where needed, and looking out for proper connectives.

(A weighty sentence defined.) It[a] should be powerful in its substantives, choice and discreet in its adjectives, nicely correct in its verbs: not a word that could be added, nor one which the most fastidious would venture to suppress: in order lucid, in sequence logical, in method perspicuous; and yet with a pleasant and inviting intricacy which disappears as you advance in the sentence: the language, throughout, not quaint, not obsolete, not common, and not new; its several clauses justly proportioned and carefully balanced, so that it moves like a well-disciplined army organized for conquest: the

rhythm, not that of music, but of a higher and more fantastic melodiousness, submitting to no rule, incapable of being taught: the substance and the form alike disclosing a happy union of the soul of the author to the subject of his thought, having, therefore, individuality without personal predominance: and withal, there must be a sense of felicity about it, declaring it to be the product of a happy moment, so that you feel that it will not happen again to that man who writes the sentence, or to any other of the sons of men, to say the like thing so choicely, tersely, mellifluously, and completely.[1]

Conversation [b] which, among men whom intimacy and friendship have relieved from restraint and reserve, is liable when left to itself to so many inequalities, and which, as it becomes rapid, so often diverges into separate and collateral branches in which it is dissipated and lost, being kept within its channel by a simple limitation of this kind which practice renders easy and familiar, flows along in one full stream and becomes smoother and clearer and deeper as it flows.[2]

It [c] was upon the third of September when the king having been upon his horse most part of the night and having taken a full view of the enemy and everybody being upon the post they were appointed and the enemy making such a stand that it was concluded he meant to make no attempt then, and if he should he might be repelled with ease; his Majesty a little before noon retired to his lodging to eat, and refresh himself, where he had not been near an hour, when the alarm came 'that both armies were engaged'; and though his Majesty's own horse was ready at the door and he presently mounted, before or as soon as he came out of the city he met the whole body of his horse running in so great disorder that he could not stop them, though he used all the means he could, and called to many officers by

[1] From Sir Arthur Helps. Quoted from Hodgson, "Errors in the Use of English," p. 205.

[2] Quoted from M'Cormick, "Questions and Exercises on English Composition," p. 83.

their names and hardly preserved himself by letting them pass by from being overthrown and overrun by them.[1]

After[d] this review of Shakespeare's life, it becomes our duty to take a summary survey of his works, of his intellectual powers, and of his station in literature, a station which is now irrevocably settled, not so much (which happens in other cases) by a vast overbalance of favorable suffrages as by acclamation; not so much by the *voices* of those who admire him up to the verge of idolatry, as by the *acts* of those who everywhere seek for his works among the primal necessities of life, demand them, and crave them as they do their daily bread; not so much by eulogy openly proclaiming itself, as by the silent homage recorded in the endless multiplication of what he has bequeathed us; not so much by his own compatriots, who, with regard to almost every other author, compose the total amount of his *effective* audience, as by the unanimous 'all hail!' of intellectual Christendom; finally, not by the hasty partisanship of his own generation, nor by the biassed judgment of an age trained in the same modes of feeling and of thinking with himself, — but by the solemn award of generation succeeding to generation, of one age correcting the obliquities or peculiarities of another; by the verdict of two hundred and thirty years, which have now elapsed since the very *latest* of his creations, or of two hundred and forty-seven years if we date from the earliest; a verdict which has been continually revived and re-opened, probed, searched, vexed by criticism in every spirit, from the most genial and intelligent, down to the most malignant and scurrilously hostile which feeble heads and great ignorance could suggest when coöperating with impure hearts and narrow sensibilities; a verdict, in short, sustained and countersigned by a longer series of writers, many of them eminent for wit or learning, than were ever before congregated

[1] From Clarendon. Quoted from Longman's School Composition, p. 242.

upon any inquest relating to any author, be he who he might, ancient or modern, Pagan or Christian.[1]

NOTES TO THE ABOVE. — a. This sentence is well-constructed and clear for such a long sentence. The colons are good places to divide. — b. This sentence, in addition to being long, is too wordy; the which-clauses, especially, should be condensed. But even with such condensation it would be hard to express the matter clearly in one sentence. Instead of making the whole sentence on the idea "Conversation flows along," etc., take four thoughts, and connect them properly from cause to result. — c. Study carefully how many distinct thoughts the sentence contains, and what is their relative importance; and divide accordingly. — d. This sentence has three main stages: 1. Our present duty. 2. His station, how settled. 3. The verdict of approval and its universality. But even three sentences would be too long for easy reading; they ought still to be subdivided.

2. Change the following sentences and groups of sentences as directed.

Spenser's poem strikes the note of the coming Puritanism both in its conception and in the way in which its conception is realized in the portion of the work that he completed. (Direct more attention and emphasis to "the coming Puritanism.")

There was nothing paternal in the heart of the soldier. It was that of a hardened bachelor. In former days he had been in the streets of Algiers. The little begging Arabs pursued him with their importunate prayers. The Captain had often chased them away with blows from his whip. On some rare occasions he had penetrated the nomadic household of some comrade. The comrade was married and the father of a family. He had gone away cursing the crying babies and awkward children. These had touched with their greasy hands the gilding on his uniform. (Change the part of the above that

[1] From DeQuincey's Essay on Shakespeare, Works, Vol. vi., p. 72; Riverside edition. The sentence contains 330 words.

gives illustrative detail by Rule 87; putting subordinate facts in when-clauses, and adjective modifications in relative clauses.)

Equally, in fact, as regarded my physics and my metaphysics; in short, upon all lines of advance that interested my ambition, I was going rapidly ahead. (Give the sentence more ease and naturalness.)

In accordance with his dying father's request, Walter was duly apprenticed to a shoemaker. He regarded as a disgrace this honest occupation. The accustomed cheerfulness of his conduct forsook him, the welcome that he used to give to his mother was no more forthcoming, discouragement and shame were written in his face. (Change so as to adjust the beginnings of second and third sentences to their foregoers; see Rule 81, 3.)

I shall give my reader a copy of my friend the butler's letter, without any alteration or diminution, as he mentions, in the simplicity of his heart, several circumstances that the others have passed over in silence. (Change so as to direct attention to "without any alteration or diminution.")

Of the mind that can trade in corruption, and can deliberately pollute itself with ideal wickedness for the sake of spreading the contagion in society, I wish not to conceal or excuse the depravity. (Change to less formal order.)

Already the aspect of his room was changed. The furniture was dusted and arranged. The fireplace was cleaned. The floor was polished. Spiders no longer spun their webs over the deaths of Poniatowski in the corner. When the Captain came home the inviting odor of cabbage-soup saluted him on the staircase. He saw the smoking plates on the coarse but white table-cloth. He saw a bunch of flowers. He saw polished table-ware. The sight was quite enough to give him a good appetite. (After the topic is given, change the details according to Rule 87, making two groups of details.)

The mind is crippled and contracted by perpetual attention to the same idea; just as any act or posture, long continued,

will disfigure the limbs. (Change so as to direct interest to the result on the mind.)

The early age of New England was a time of hardship. From the coming of the Pilgrims till the French and Indian wars this severe period extended. Uncomfortable shelter through the long winters, continued danger from savages, and hard toil on an unfriendly soil (71) were its characteristics. (Adjust the beginnings better; Rule 81, 3.)

After a few weeks' sickness, at his house in the country, he departed this life. (Give a less stiff and formal order.)

CHAPTER V.

THE PARAGRAPH.

IN composing sentences, that is, in combining principal elements and modifiers, words, phrases, clauses, to make up completed thoughts, we have by no means reached a stopping-place. Out of these single thoughts and assertions must be shaped larger, more comprehensive topics; and to this end our sense of order must devise ways of grouping sentences so that the result shall be a united, connected organism. Hence arises the construction of the paragraph.

A paragraph, then, is a connected series of sentences constituting the development of a single topic.

A new paragraph is indicated, both in writing and in print, by beginning a new line, whether the previous paragraph has finished its last line or not; and by indenting, that is, by beginning a little way inward from the margin.

NOTE. — The paragraph form is also given to what each speaker says, whether one word, one sentence, or more, in writing dialogue or conversation. Though this looks like a paragraph, it may or may not have a regular paragraph structure.

The two divisions into which the present chapter naturally falls are suggested by the definition of the paragraph given above. Because the paragraph is the development of a single topic, we need to inquire how that topic appears as a whole, a unity. Because the paragraph is made up of a connected series of sentences, we need to

inquire what is necessary to make this series into an organism. The two divisions therefore are: —

1. The Paragraph in Sum.
2. The Paragraph in Structure.

The principles that we have here to trace are but the repetition, in broader relations and applications, of the same principles that we have already discussed; being indeed the principles that underlie all composition.

I. THE PARAGRAPH IN SUM.

The paragraph is virtually an expanded sentence; that is, it contains a subject, here called a topic, — it is all *about* some one thing; and it contains what corresponds to a predicate, or as we may say predicative matter, — a term here adopted to denote in general what is said about the topic. As anything that has been expanded may be condensed again, we may say a well-constructed paragraph, with the unity it ought to have, may be summarized in a single sentence; in which the topical matter corresponds broadly to the subject of the sentence, and the predicative matter, or treatment of the topic, to the predicate.

This is indeed such a useful test that perhaps the most practical way to set out in the composition of a paragraph is to state its substance first in a sentence.

I.

Rules relating to the Paragraph Topic. — To this sum or total effect of the paragraph the topic is so closely related that the two cannot well be separated in treatment. In many paragraphs the one suggests the other.

91. Make the nucleus of the paragraph a single topic.

The paragraph, as the writer thinks of it before making, and as the reader recalls it after reading, represents one single topic or stage in the composition. It may be as small as one sentence, or it may range over a considerable part of the theme; but in any case it has a unity and office of its own, being a determinate step in the progress of the discourse.

Not always, however, is this topic definitely stated in some part of the paragraph. It may be so stated, or it may be diffused through the whole; whether the one or the other depends largely on the kind of subject matter with which the paragraph deals. But whether stated or not, a definite topic must exist in the writer's mind; he must work to it carefully, in order to make it the general effect of the paragraph.

ILLUSTRATION. — The general topic of the following paragraph, from Ruskin, may be called "What it is to educate": —

"Educate, or govern, they are one and the same word. Education does not mean teaching people to know what they do not know. It means teaching them to behave as they do not behave. And the true 'compulsory education' which the people now ask of you is not catechism, but drill. It is not teaching the youth of England the shapes of letters and the tricks of numbers; and then leaving them to turn their arithmetic to roguery, and their literature to lust. It is, on the contrary, training them into the perfect exercise and kingly continence of their bodies and souls. It is a painful, continual, and difficult work; to be done by kindness, by watching, by warning, by precept, and by praise, — but above all — by example."

The sum of this paragraph may be thus formulated: —

TRUE EDUCATION IS AN AFFAIR NOT OF KNOWLEDGE BUT OF CONDUCT.

The various repetitions and contrasts of the paragraph are so many means of working to this one underlying idea.

92. Test a composite topic by the relation of its constituent ideas.

Just as a sentence, as shown in Rule 75, may be made up of several clauses closely related in thought, so a paragraph, instead of reiterating one idea, may be made up of several related ideas; and in general the relations between these are the same that we see between the parts of a sentence, only the application is broader. Let us see how these relations look in the more spacious realm of the paragraph. To have a right together in the sum, then, the ideas that make up a paragraph may consist: —

1. Of a statement, and the particulars that go to establish it, or the reasons for holding it, or some analogies or incidents that serve to illustrate it. In general we may say such ideas, which combine to make perhaps the simplest type of paragraph, belong together because in some sense they are *like* each other.

EXAMPLES. — From Macaulay, whose paragraph structure is generally very clear. "The abilities of Charles were not formidable." [Particulars, followed by an illustrative incident, that show how elegant yet how unsubstantial they were.][1]

"Mr. Hallam decidedly condemns the execution of Charles; and in all that he says on that subject we heartily agree." [Reasons for holding that the execution of Charles should be condemned.][2]

"Ariosto tells a pretty story of a fairy, who, etc. . . . Such a spirit is Liberty." [The whole paragraph is a working out of this simile.][3]

2. Of two statements of truths set over against each other; wherein the ideas form constituent parts of the same topic because they are in *contrast*.

EXAMPLES. — From Macaulay. "Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude,

[1] For the full text of this paragraph, see Appendix ii. p. 288.

[2] Appendix ii. p. 289.

[3] Appendix ii. p. 290.

passion, the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king." [The rest of the paragraph works out this contrast in detail.][1]

From Burke. "It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. [Several sentences illustrative of her splendor and the respect in which she moved.] But the age of chivalry is gone." [The rest of the paragraph defines the contrast that has come over the age.][2]

3. Of a statement and some consequence flowing from it, in the way of result or application; the constituent ideas belonging to the same topic because one is the *cause* of the other.

EXAMPLE. — From Macaulay. "The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. [Several sentences of amplification.] Hence originated their contempt for terrestrial distinctions." [The rest of the paragraph describes this contempt in detail.][3]

These relations may of course be combined in various ways in making up the sum of a paragraph; the order, too, may be varied, illustration sometimes preceding, sometimes following its principal, cause sometimes before effect, sometimes after. Such relations must, however, exist; else the paragraph fails in unity of impression.

NOTE. — If this natural relation is not traceable between the constituent ideas of a paragraph, or if it is too remote to be readily felt, the matter thus left loose is called a *digression*. There may sometimes be sufficient reasons for deliberately planning a digression; but ordinarily one should hold strictly to the natural connection and relation.

[1] Appendix ii. p. 290. [2] Appendix ii. p. 292.
[3] Appendix ii. p. 293.

93. Test a group topic by contiguity in time, place, or thought.

We have seen in Rule 76 that some sentences have to deal with a somewhat loose series of details called group-thoughts. The paragraph, also, has sometimes to handle what may be called a group-topic, wherein the constituent ideas have no relation of likeness or contrast or cause and effect to bind them together; the ideas are merely contiguous, touch each other (*con, tango*), as they are put side by side. All that we can demand of such group-topics is that they shall comprise —

The facts that belong to some place or scene; or

The facts that belong to some determinate time; or

The facts that make up a common bearing or object.

In making up the sum of such a paragraph we have to use judgment in choosing and grouping details that one naturally thinks of together.

The topic of such a paragraph is not ordinarily stated; it has to be gathered from the sum of the whole.

EXAMPLES. — From J. M. Barrie. "When Margaret entered the manse on Gavin's arm, it was a white-washed house of five rooms, with a garret in which the minister could sleep if he had guests, as during the Fast week. It stood with its garden within high walls, and the roof facing southward was carpeted with moss that shone in the sun in a dozen shades of green and yellow. Three firs guarded the house from west winds, but blasts from the north often tore down the steep fields and skirled through the manse, banging all its doors at once. A beech, growing on the east side, leant over the roof as if to gossip with the well in the court-yard. The garden was to the south, and was overfull of gooseberry and currant bushes. It contained a summer seat, where queer things were soon to happen."

The topic that we gather from this is, The manse and its surroundings.

From Thackeray. "All our friends took their share and fought like men in the great field. All day long, whilst the women were

praying ten miles away, the lines of the dauntless English infantry were receiving and repelling the furious charges of the French horsemen. Guns which were heard at Brussels were ploughing up their ranks, and comrades falling, and the resolute survivors closing in. Towards evening, the attack of the French, repeated and resisted so bravely, slackened in its fury. They had other foes besides the British to engage, or were preparing for a final onset. It came at last: the columns of the Imperial Guard marched up the hill of Saint Jean, at length and at once to sweep the English from the height which they had maintained all day, and spite of all: unscared by the thunder of the artillery, which hurled death from the English line—the dark rolling column pressed on and up the hill. It seemed almost to crest the eminence, when it began to wave and falter. Then it stopped, still facing the shot. Then at last the English troops rushed from the post from which no enemy had been able to dislodge them, and the Guard turned and fled."

From this paragraph we gather the topic, Outline description of Waterloo.

II.

Exercises in determining the Sum of Paragraphs.—In the following exercises you will need, much beyond what has heretofore been required, to invent. Draw freely on observation, memory, imagination, reasoning; and try thus to work out each topic by such details as belong most fittingly to it.

Work out the following topics as directed, and be ready to give in each case the reason for your procedure.

At first sight the house, with its surroundings, presents little that is of interest. [Amplify.] But as you look more closely you see evidences of industry and thrift without. [Particulars.] And of neatness within. [Particulars.] From which you find yourself making a conjectured history of its inmates. [Amplify.]

[Use judgment regarding the amount of material you will include in each topic.]

What happens daily: to office by electric cars — telephone messages from various parts of the city — telegrams, some from points in this country, some from across the ocean — electric signals for various things — electric lights in the evening. [Amplify these things, and deduce a topic that shall give them significance.]

Some books, as Lord Bacon says, are to be chewed and digested. [Write a paragraph explaining and applying this figure.]

You have always shunned monotony, and waited till you "felt like it" before you would work; therefore do not hope for success in any strenuous undertaking. [Expand into a paragraph according to Rule 92.]

Hank Sawyer was what the Scotch call a "ne'er do weel." [His small farm — all run down — never systematically worked — how his neighbors despised his shiftlessness.] One of the most popular men in the neighborhood. [Witty — cheerful — kind-hearted, a capital story teller.] [Give unity to this topic, according to Rule 92, and work it out in detail.]

The game was now at its most critical point. [Give particulars.]

Some people's characters are like a combination lock; you must know the combination before you can unlock them. [Write a paragraph interpreting this simile.]

The last hundred yards of the mile run. [Work out a paragraph, according to Rule 93.]

The old mill, with its antiquated machinery, is no longer used except for grinding feed. But it is still an object of interest. Its surroundings, its seclusion, its solidity, its quaint old wheel. [Work out, using judgment regarding the number and inclusion of topics.]

How my friend and I made up after our misunderstanding [Invent particulars.]

II. THE PARAGRAPH IN STRUCTURE.

If on the one hand the paragraph is virtually an expanded sentence, it is on the other hand, and more palpably than the sentence, a complete composition in miniature; it is constructed on the principles governing a larger composition in this respect, that it has a theme and a plan and an articulation of parts. These traits of structure may be regarded as showing the transition between the sentence and the discourse; subject and predicate are herein broadened out into topical matter and predicative matter, but not yet developed into complete and balanced divisions as in an essay.

As the sum of the paragraph concerns the relation of its parts to the whole, so the structure of the paragraph concerns principally the relation of its parts to each other, a relation that involves what has been called "the secret of dove-tailing style." Its ideal is to have the current of thought absolutely continuous and interrelated from beginning to end, one unbroken progress.

I.

Rules essential to Paragraph Structure.—By the word essential it is not meant that every paragraph *must* obey all these rules; this cannot be said unqualifiedly, for example, of Rules 95 and 96. Rather, here is pointed out the type, the normal paragraph structure, which, once thoroughly in mind, will be the best guide and regulator not only to general procedure but to exceptions.

94. Make proper connection with what precedes.

Not only the parts of a paragraph but the paragraphs of a composition are linked together in one sequence; hence the first thought in constructing any paragraph

(after the opening paragraph) is to make a link of connection with what goes before.

This connecting link comes at the very beginning as an introduction to the topic sentence; and takes the form of a summary, or more frequently of a connective word or phrase.

EXAMPLES. — The following beginnings of four paragraphs from Macaulay show how they are connected together, each starting from the main thought of the preceding.

"Though Bacon did not arm his philosophy with the weapons of logic, he adorned her profusely with all the richest decorations of rhetoric. [Amplified by particulars: eloquence and wit.]

"*These, however, were freaks in which his ingenuity now and then wantoned, with scarcely any other object than to astonish and amuse.* But it occasionally happened that, when he was engaged in grave and profound investigations, his wit obtained the mastery over all his other faculties, and led him into absurdities into which no dull man could possibly have fallen. [Amplified by instances: similitudes used as arguments.]

"*The truth is*, that his mind was wonderfully quick in perceiving analogies of all sorts. But, like several eminent men whom we could name, both living and dead, he sometimes appeared strangely deficient in the power of distinguishing rational from fanciful analogies. [Consequences of such lack of discrimination, in Bacon and others.]

"*Yet*, we cannot wish that Bacon's wit had been less luxuriant." [Amplified by showing the usefulness of it.]

95. Devote the first part to topical matter.

The beginning, after connection with what precedes is adjusted, is the natural and usual place for the paragraph topic. In the topical matter is included not only the topic sentence itself, when expressed, but whatever is accounted necessary to get it fully before the reader as a subject of consideration. This may include, —

The topic and its definition,

The topic and its explanation,

The topic and any form of repetition, figure, paraphrase, or contrast, designed to give it greater force and fulness.

EXAMPLES. — The examples already given will illustrate the placing and inclusion of the paragraph topic. Thus, in the paragraph from Macaulay beginning, "Thus the Puritan was made up of two different men" (see Appendix ii. p. 290), the topical matter is comprised in two sentences, of which the second is an explanation of the first.

In the second and third of the four paragraphs whose beginnings are cited on page 229 above, the topical matter is stated by a contrast or obverse, the first member introductory to the second, and at the same time preserving connection with the preceding.

NOTES. — 1. Sometimes the order of topical matter and predicative matter is reversed, after the analogy of a periodic sentence; but while periodic sentences are very common, periodic paragraphs are quite exceptional. They are used with effect when for any reason the writer wishes to keep back an unpalatable or perhaps particularly memorable topic, until the reasons for it are all in.

2. Sometimes the topical matter of a paragraph may be so important that the whole paragraph may be taken up with it. In such a case the topic may be either a proposition to be amplified in succeeding paragraphs (as seen in the short paragraph on page 3 of this book), or a summary of the preceding (as in the second paragraph at the beginning of the present chapter).

96. Put predicative matter after the topical.

This of course follows naturally from the foregoing rule, but needs to be said here in order that predicative matter may be defined. By predicative matter we mean in general whatever enlarges upon, amplifies, the topic. It may be, —

The proof of the topic,

The illustration of the topic,

The application of the topic,

The consequence of the topic,

The enforcement of the topic ; —
in general, if we conceive the sum of the paragraph as reduced to a sentence, the part that would correspond to the predicate of the sentence.

EXAMPLES. — These are sufficiently illustrated in the paragraphs already cited. Study the full texts of them in Appendix ii.

NOTE. — Just as a paragraph wholly topical may be constructed, so also a paragraph consisting entirely of predicative matter, or even more than one, in succession, may be constructed ; the topical matter being laid down, or clearly intimated, in the preceding. This fact will perhaps explain the rationale of the group-topic, employed in the narrative and descriptive paragraph, as mentioned in Rule 93.

The internal structure of a sentence is indicated largely by punctuation. This help fails us in the paragraph, its sentences showing only end-punctuation — periods, exclamation-points, and interrogation-points. We have therefore to depend correspondingly more on devices of expression, such as placing, connecting-links, and parallel constructions, to make the sequence and relation of thoughts clear.

97. Put like modes of amplification together.

That is, do not mix up definition and proof, illustration and consequence, but judge what each thing you say is doing for your topic, and put the stages of similar work each by themselves. Whatever is explanatory or illustrative naturally makes up a stage by itself ; whatever sentences are iterative belong together ; and both of these ways of amplification, as indicated in Rule 95, are ordinarily early stages. So also whatever proves, and whatever draws consequence or application, form stages of their own, and ordinarily (compare Rule 96) the later stages of the paragraph.

EXAMPLE. — In the following paragraph, from Cardinal Newman, we can readily trace the stages of treatment. The analysis is given in the margin.

"I say then, if we would improve the intellect, first of all, we must ascend; we cannot gain real knowledge on a level; we must generalize, we must reduce to method, we must have a grasp of principles, and group and shape our acquisitions by means of them. It matters not whether our field of operation be wide or limited; in every case, to command it, is to mount above it. Who has not felt the irritation of mind and impatience created by a deep, rich country, visited for the first time, with winding lanes, and high hedges, and green steeps, and tangled woods, and everything smiling indeed, but in a maze? The same feeling comes upon us in a strange city, when we have no map of its streets. Hence you hear of practised travellers, when they first come into a place, mounting some high hill or church tower, by way of reconnoitring its neighborhood. In like manner, you must be above your knowledge, not under it, or it will oppress you; and the more you have of it, the greater will be the load. The learning of a Salmasius or a Burman, unless you are its master, will be your tyrant. 'Imperat aut servit'; if you can wield it with a strong arm, it is a great weapon; otherwise you will be overwhelmed, like Tarpeia, by the heavy wealth which you have exacted from tributary generations."

Transition and topic.
1st stage: *repetition* by contrast, and then by varied and particularized statement.

2d stage: *illustration* by analogy;

by another analogy

3d stage: *consequence;* amplified in turn by repetition,
in varied statement.

98. See that connection and sequence are unmistakable.

All the sentences of a well-built paragraph are connected together; sometimes only by their allied thought,

sometimes also by their form. Three principal ways of connecting sentences may be mentioned.

1. The closest and simplest connection, strange as it may seem, is where no connectives are needed. The thoughts, all having a common bearing and moving in the same direction, do not need to have their relation to each other pointed out; it is obvious enough without it. This simple connection is best seen where a series of sentences contribute to prove or particularize a topic.

EXAMPLE. — The following paragraph, from F. W. Robertson, is a simple series of sentences illustrating or iterating the topic.

"It is a twice-told tale that the world is passing away from us.	Topic.
God has written it upon every page of his creation that there is nothing here which lasts.	1. Repeated.
Our affections change. The friendships of the man are not the friendships of the boy. The face of the visible world is altering around us: we have the grey mouldering ruins to tell of what once was. Our laborers strike their plough shares against the foundations of buildings which once echoed to human mirth — skeletons of men to whom life was once dear — urns and coins that remind the antiquarian of a magnificent empire.	2. Particularized
This is the history of the world, and all that is in it. It passes while we look at it.	3. Summarized.
Like as when you watch the melting tints of the evening sky — purple-crimson, gorgeous gold, a few pulsations of quivering light, and it is all gone. We are such stuff as dreams are made of."	4. Figure and quotation.

2. When the thought has to be turned in a new direction, or narrowed to a particular application, or supplemented by an inference or a consequence, the fact is

indicated by the employment of connective words or phrases.

EXAMPLES OF CONNECTIVES. — Such words as *but*, *yet*, *still*, *on the other hand*, and the like, turn the thought around to a contrast. The paragraphs from Macaulay on page 229 have illustrations of this. Such words as *for example*, *for instance*, are used for formal particularization, though in many cases this is not needed. Such words as *accordingly*, *as a consequence*, *hence*, *therefore*, draw a conclusion or inference. Connectives of this kind are so numerous that abundant examples will occur to every one.

NOTES. — 1. Often when the relation between two contrasted thoughts is very obvious, it is stronger as well as more graceful to leave out the natural connective; see Rule 48.

2. It is more graceful, and really closer, when we can introduce such connectives inside the sentence, instead of having them stand at the beginning. Thus, to say, "It is better, *however*, to take this course," instead of saying "But it is better;" — to say, "Pitt was in the army for a few months in time of peace. His biographer, *accordingly*, insists," etc., instead of saying, "*Accordingly*, his biographer insists," — is much closer style.[1]

3. When a sentence is to be linked to its preceding, its structure may be inverted or otherwise accommodated (see Rule 81, 3), or some word of the preceding may be repeated, or a summary may be made. In making one sentence thus grow out of the one before, do not forget their common relation to the main topic; else you may easily stray too far.

EXAMPLES. — 1. *Inversion.* (From DeQuincey.) "It was not that I feared for ourselves. *Us*, our bulk and impetus charmed against peril in any collision." "All is finite in the present; and even that finite is infinite in its velocity of flight towards death. *But in God* there is nothing finite; *but in God* there is nothing transitory; *but in God* there can be nothing that tends to death."

[1] See Wendell, English Composition, p. 110.

2. *Repetition.* (From Carlyle.) "For example, if he had in secret his eye on Iülich and Berg, could anything be fitter than to ascertain what the French will think of such an enterprise? *What the French;* and next to them what the English — that is to say, Hanoverians, who meddle much in the affairs of the Reich."

99. Give like prominence to matters like in importance.

Just as in sentence structure phrases and clauses that are paired together in thought (see Rule 84) should be balanced, so, on a broader scale, balance should obtain in the paragraph. Do not change the subject of remark needlessly from sentence to sentence. Do not change needlessly from active to passive voice. Make the type of structure alike in groups of sentences iterative of the same general thought. In general, make matters of like importance nearly enough alike in form so that readers will associate them together.

EXAMPLES. — The paragraph from Macaulay, cited in full in Appendix ii (page 293), makes the subject of remark, the Puritans, or its representatives *they* and *them* the dominating word in nearly every sentence. There are also groups of sentences constructed on the same type; for example, three sentences beginning with if-clauses, two sentences beginning with "For his sake"; two sentences beginning with "He had been" (wrested . . . ransomed). Study the paragraph for its illustrations of balanced structure.

II.

Exercises in Paragraph Construction. — The following exercises will furnish occasion for the study of both sentences and paragraphs, sometimes also of the grouping of paragraphs.

1. Work out the following materials into paragraphs as directed.

That happy union of frankness and reserve which is to be desired. . . . The stone in which nothing is seen, and the polished metal which reflects all things, are both alike hard and insensible. [Make first sentence into a topic sentence — repeat in more defining terms — draw consequences in character — draw contrast, and apply to character — end with above figure by way of illustration.]

I struck the man in self-defence. I explained this to the magistrate. He would not believe me. Witnesses were called to support my statements. He committed me to prison. He had the right to do this. It is a right that is rarely exercised in such circumstances. I remonstrated. [Supply proper connectives.]

It has been said that you can judge a man's character by noting what amuses him. Remark illustrated by the old-fashioned country "horning." That was held in lieu of the modern reception. When the young couple returned from their honeymoon. The bride's house surrounded by neighbors. Guns, horns, and all sorts of uncouth racket till a late hour. Invited in later to a repast. This is what amused our forefathers. Sometimes bride and groom would try to keep their home-coming secret. Once bride's father and groom's father lived not very far apart. Bride's scapegrace brother directed the horning-party wrong. They serenaded an empty house. Bride and groom escaped. [Work out into two paragraphs.]

Humor and pathos, it is said, are twins and inseparable. [Explain topical matter by showing what humor and pathos respectively deal with. Then prove predicative matter by pointing out how and why they are so closely connected.]

At length Bunyan began to write; [. . .] it was some time before he discovered where his strength lay, his writings were not unsuccessful. They were coarse, [. . .] they showed a keen mother-wit, a great command of the homely mother tongue, an intimate knowledge of the English Bible.

and a vast and dearly bought spiritual experience. They [. . .] the corrector of the press had improved the syntax and the spelling, were well received by the humbler class of Dissenters. [Supply connectives where the blanks are indicated.]

Let your speech be alway with grace, seasoned with salt. [Expand the two parts of predicative matter — grace, salt — by defining what is meant, and giving illustrations of what speech would be without the one or the other.]

The sonnet, since its introduction into English literature in the time of Queen Elizabeth, has been a favorite form of verse for the utterance of brief thoughts and sentiments, and for the enshrining of delicate moods of reflection. [Expand topical part by describing the sonnet.]

2. Treat the following subjects:

A day's excursion — bicycling, boating, fishing, or picnic — dividing the account into stages suitable for paragraphs, and noting the topic of each.

Early recollections; giving a paragraph each to your early home, playmates, striking incidents, and first school.

Three paragraphs on a boy's (or girl's) use of tools: the interest, the usefulness, the result.

A visit to some noted place, or building, or machinery, or factory that has interested you. Think out the stages of your visit, and give the reason for each paragraph.

CHAPTER VI.

THE WHOLE COMPOSITION.

BEYOND the grouping of sentences together to form paragraphs there is the larger grouping of paragraphs to build up the whole composition. This is governed by exactly the same principles of unity and organism that we have already traced; only the broadening of their application, and the requirements of different kinds of subject-matter make it necessary to pass them in review again.

We will suppose, then, that we have in hand a line of thought or a series of facts that we wish to convey. As first presented to our mind it will be vague; our chief business therefore is to clear it up by thinking what it means as a whole, and what are the parts that contribute to the whole; that is, we must make our plan. But inhering with the question of plan is the question of effect and of subject-matter: what kind of plan and organism we can make in order best to set forth the material we have to work with; this makes important the different processes of composition. The following, then, are the two main divisions into which the present chapter falls:—

1. Requisites of Composition.
2. Processes of Composition.

In this final chapter we have reached the point where every detail of composition has to be kept constantly ready for use. Plan, theme, and process, as we shall see, underlie and determine the whole; but woven throughout the whole, inseparable from any part, are choice of words,

phraseology, sentence structure, and the rest. What is first to be learned is most constantly to be applied.

I. REQUISITES OF COMPOSITION.

It is strongly advisable, perhaps we may better say necessary, to draw up a careful plan of what you are going to write. Put it in tabular form, expressing each thought as concisely and accurately as you can, determining the divisions and subdivisions by different styles of numbering. It is very hard to make a coherent and self-consistent line of thought without planning it in this way. Even if a writer gets by experience the ability to make and follow a plan mentally, he must ordinarily have acquired that ability by planning much on paper.

I.

Rules for determining Whole and Parts.—The following are the rules to be mentally observed as underlying in some form the composition of any and every kind of discourse. How they are to be modified in the individual case is a problem that no one but the writer himself can solve.

100. Make your composition centre in one theme.

As the sentence builds up the expression of one idea, and as the paragraph constitutes the development of one topic, so the whole composition, however long or complicated, is concerned with a single theme. The word theme is the Greek word *θέμα*, something *placed*, or laid down, and may be defined as the working-idea of the discourse.

This theme is laid down first of all for the writer himself to work to; and whether expressed in the completed

work or not is necessary to steady the writer's thought and keep out what is irrelevant. In the finished product it may either be expressed, as in an essay or argument, or diffused, as in a description or narrative; but in any case when we come to recall the whole its effect should be reducible to a single idea or purpose governing the composition of every part.

It is in the choosing of and working to a theme, therefore, that we secure that main determining quality of all good composition, unity.

As the theme may take different forms, so it may have different objects; indeed the object has much to do in determining the form.

1. It may be a theme to *know* or *remember*, as when the writer is seeking to impart a fact or principle or truth; this kind of theme is generally best expressed in the form of a proposition to be proved.

ILLUSTRATIONS. — If, for instance, you are thinking of any subject, your first step will be to put in a sentence what you believe of that subject; this is determining the theme. Let the subject be Honesty; then your theme may be some such assertion as, "Honesty is the best policy," or, "Honesty is the basis of all business dealings," — for one subject may suggest many themes. Let it be Daniel Webster; then you will think out some truth about him, as for instance, "Daniel Webster was the champion of the Constitution," and all your work will be directed to showing how this is true.

2. It may be a theme to *feel* or *realize*, as when the writer is seeking to impress the beauty of a scene, or to make his reader enter into the grandeur or pathos or fun of an event. This kind of theme is more naturally thought of as a title or heading, and instead of being expressed somewhere in the composition is generally diffused as an influence through the whole.

ILLUSTRATIONS. — Take any short story, for instance, and after reading it ask yourself what effect, what main impression, it has produced on you; this impression, which will be so definite as to give that story a character of its own, is virtually its theme. The theme of "Rab and his Friends," for example, might be called, "A Faithful Companion of a Humble Couple"; of "Rip Van Winkle," "Legend of a Twenty Years' Sleep."

3. It may be a theme to *act upon* or *do*, as when an orator is seeking to convince people of the importance of some prescribed duty or conduct. In this case it is a kind of command or imperative, in which the power of the whole discourse is concentrated.

ILLUSTRATIONS. — It is mainly in the fact that its general effect is reducible to an imperative that the oration is distinguished from the essay. Webster's Reply to Hayne, for example, embodies some such imperative as this: "Maintain the Integrity of the Union above the Dictates of individual States." Curtis's oration on "The Public Duty of Educated Men"[1] centres in the imperative, "Be true to Country above Party."

101. In the divisions of your plan, work for distinctness, sequence, climax.

The ideal of a course of thought is that it should be like a kind of story, advancing continuously, without giving the reader any sense of break or dislocation from beginning to end. In order rightly to accomplish this, —

First, the main thoughts of which the plan is composed should be *distinct* from one another, not mixed together and confused; that is, the plan must have a skeleton, indicating where are the thoughts that belong together and where are the thoughts that are separate.

Secondly, the writer should work for *sequence*, that is, study to make every new thought grow naturally out of

[1] Printed in Genung's Handbook of Rhetorical Analysis, p. 275.

the preceding, or be naturally suggested from it. Thus alone does the plan move continuously to its end.

Thirdly, the writer should work for *climax*, that is, study to make the successive thoughts increase in interest and strength as he goes along. Rule 54 gives the principle of climax for the clause or sentence ; here it is to be noted that the same principle applies equally to all the steps of the plan.

ILLUSTRATION. — Washington Irving's little essay on Christmas ; which will be found, with its plan, in Appendix ii. page 294, will here be used to exemplify this and succeeding rules of planning.

The essay reads continuously from beginning to end. Yet it will be noticed that the several thoughts are *distinct*, for the writer first speaks in several paragraphs of Christmas in general, then of the English Christmas, and finally of its influence on his imagination and sympathies. They have also a natural *sequence*, for the writer begins with the more general considerations and advances to the more particular; in the subdivisions, too, he begins with the religious observance, signifying love to God, and comes to the family observance, signifying love to each other; then from the influence of the season without he advances to the cheer of the hearth and hospitality within ; thus a naturally suggested continuity can be traced throughout. Finally, the thoughts rise in interest, that is, have *climax;* for the particular observances are more vivid than general considerations, the cheer within more comfortable than the keen weather without, yet the cold without is more potent in moral influence than the gay and dissipating summer that it succeeds.

162. Make corresponding divisions similar in statement.

In the planning of any composition there are pretty sure to be both main divisions and subdivisions of the thought ; the main divisions planned with reference to the whole theme, the subdivisions taking up in turn and particularizing the main divisions. In compositions of any considerable length division is frequently carried to

a minuter degree than this. It is a great help to the writer to adopt different styles of expressing main divisions and subdivisions, — giving one kind, for instance, in titles or questions, another in propositions; and especially to express in similar way the divisions that are to be coördinated together.

ILLUSTRATION. — Notice in the plan of the essay on Christmas, mentioned above, that the main divisions are expressed in brief titles; that all the subdivisions of the first main division begin with "Its," etc. It will be observed how different kinds of numerals, Roman, Arabic, and letters, are employed in divisions of different ranks. This is a great help in planning, and when retained in the completed work a help to the reader. The uniform yet simple plan of dividing this text-book is adopted in order to help the student find and keep his way continuously through the realm of Rhetoric.

In the completed form of any ordinary work it is not often necessary to indicate by numerals anything more than main divisions. The numbering is mostly used for the writer himself.

103. Provide wisely for summaries and transitions.

To make a summary of what has been said on one stage of the subject before advancing to the next serves to keep the thoughts of a plan distinct and to keep each division well rounded. Summaries are especially useful in the more formal kinds of discourse, such as arguments and public addresses.

A transition is a bridge from one stage of the thought to the next. In form it is an intermediate thought partaking of the nature both of what precedes and what follows. Be sure to make the transition a real thought, not a mere catch-word.

Transitions and summaries do for the whole composition what connectives do for the sentence and the paragraph.

ILLUSTRATION. — In the above-mentioned essay on Christmas the first sentence of the second paragraph is a transition; it makes a bridge from the thought of old holidays in general to the thought of Christmas in particular, and the new thought it adds is that Christmas is, of all holidays, the most potent to awaken pleasant associations.

There are no summaries, in the larger sense, in this essay; its thought is not formal enough to need them.

II.

Exercises in various Processes of Planning. — In reducing a subject to a theme, and working this out in turn into a plan, think not only of your subject but of your reader; what he will be most interested to know, or most needs to know, about your subject. Arrange to say just this, and let the rest go. It is essentially the same process, whether you are getting out the theme or headings of the plan. In the theme you are thinking out definitely the one thing that will include in a general assertion all that you desire to say. Having determined this, you then think of the two or three main assertions into which this divides itself, and you have the chief divisions of your plan. Then taking these chief divisions in turn, you think of the particular facts that prove or illustrate them, and these become your subdivisions. It requires considerable practice to become an adept in planning; but there is no more valuable aid to thought than the choosing, weighing, comparing, and rejecting that are involved in the making of a plan.

1. Draw out the headings of the following essays: —

[As example of what is required take the little essay on page 28, the plan of which may be thus given: —

Introduction: We dislike routine because it is an obligation.

I. Our games require routine.

1. At first we are bunglers.
2. We become proficient only by long practice.

II. Suppose the interest of our games were taken in our tasks.

1. The interest would help the task.
2. The task itself would require less labor.

Conclusion: Routine a friend in disguise.]

The essay, page 77. How theme is indicated — first main division, what — how amplified — second main division what — how amplified — conclusion.[1]

The continued essay, pages 104 and 113.

The essay, page 134.

The description, page 86.

2. Study the following subjects, and from each deduce first the sentence or title that expresses your theme, and then make a plan.

Themes of information or knowledge: Travel in Western Wilds; The Planet Mars; Old New England; An ingenious Boy's Outfit; Life in New Amsterdam.

Themes of sentiment or feeling: School Friendships; A Place for Revery; The Mountain Tops; Looking Forward.

Themes to act upon or do: Saying No; Citizenship for the Young; Selfishness and Self-Respect; My Brother's Keeper; Noblesse Oblige.

NOTE. — As illustration of what may be done, take for instance the subject Fading Memory. Think out some proposition concerning it, e. g. The fact that our memory of things fades is a good as well as an evil. I. We look upon it naturally as an evil, and it is so much so that we ought to cultivate our memory to do the most possible. II. It is a good too, for we can work better. 1. If we had vividly in mind some better days, we should be discouraged. 2. If a worse life, we should have a sense

[1] It is taken for granted that the student has rewritten and amended the essays heretofore given, and now has them in corrected form.

of ever-present shame. III. The memory fades, but its good influences become incorporated in character.

3. Rewrite and amend the following headings for plans, cutting out what is irrelevant, and rearranging.

THE COLLEGE BURNING.

(1) The smothered spreading of the fire. (2) The kindling of the fire. (3) Progress from part to part of the building. (4) The bursting out of the flames. (5) Importance of Education. (6) The ruins. (7) The sin of carelessness. (8) The dying out of the fire. (9) Classical study. (10) The utility of fire departments. (11) Relative destructiveness of fire and water. (12) Cause of the fire.[1]

THE DUTY OF BEING HEALTHY.

A healthy body. — We think of health as something that we cannot control. — Hence ill-health is not regarded as blameworthy, nor good health as a duty. — A healthy mind. — This may be cherished in a feeble body. — Hence imposes a higher duty. — What is included in a healthy body. — Work, recreation, good diet, sleep, good habits. — What is included in a healthy mind. — Cheerfulness, hopefulness, kindness, common sense, lack of prejudice. — All play. — Frivolousness. — Marks of an unhealthy mind. [Having arranged these, see if they are brought sufficiently to bear on your exact theme — duty — and add more headings if necessary.]

III.

Rules for Filling-in the Plan. — Only rules for beginnings and endings and one consideration to guide in managing the body of the composition need be given here.

[1] Quoted from Welsh's Complete Rhetoric, p. 173.

104. In making approach to the theme, work for brevity and plain directness.

Making approach to the theme is simply making an introduction. The definition is here put for the word in order to show that the introduction to a work is not the mysterious and formidable affair that many deem it, but a very common-sense and natural procedure. It is simply saying what is necessary to make your reader aware just how you are going to treat your subject.

Circumstances may make the reader all ready to take up your line of thought with you; the subject may be "in the air," for instance, everybody talking about it. In such case no formal introduction is needed.

In any case the most natural way is to ask what impression the subject probably makes at first mention on the reader's mind, then from this point to steer his thought, by confirming, correcting, or modifying, to the main impression that you wish to make.

But while the style of the introduction should be plain and direct, look out that it is not dry and lifeless; for you have to work for the reader's interest from the very outset. Be sure also that the introduction really introduces, that is, that it does not concentrate attention on its own beauty or elaborateness, but merely guides attention forward to the theme. Do not put into the introduction anything that is not in some way utilized afterwards.

ILLUSTRATION. — In the above cited essay of Irving's,[1] from the general subject Christmas, he takes it upon himself in the first paragraph to guide us to his theme, which evidently is, "Influence of English Christmas observances on my heart and imagination." He introduces this by speaking of old holiday customs, of which as a

[1] Appendix ii. p. 294.

boy he had read, and by noting how, though the details of them faded, the poetry of them continued. This contains a suggestion of all the elements of the theme.

105. Give most prominence to what most characterizes your subject.

One of the most important questions to ask about any subject is, What makes this subject interesting? Answer this question, and then subordinate other parts of your work to the part that treats of this. If you are writing, for instance, of the career of a great statesman, it is probably his statesmanship that gives him interest; do not waste much time, therefore, on his childhood. If a house that you are describing is interesting for being old and quaint, or for having historical associations, let these characteristics absorb the main interest in the treatment.

ILLUSTRATION. — Of Christmas, Irving says only a very small part of what he might have said; he takes merely what in his situation — as a stranger among new scenes — and for his readers, to whom such things will be a novelty, is most interesting and characteristic of Christmas, namely the survival of old Christmas observances in England.

106. End with matter that concentrates the effect of the whole.

A sentence, as we have seen (see Rule 82), should end with words that deserve distinction; so on a larger scale should the whole composition. In planning what to say last, have your mind on all that you have said before, and aim to end with something that shall in some way concentrate its effect in one strong point.

Bear in mind also, however, what effect you wish to produce; for not all compositions have the same kind of aim.[1] If you are seeking to make your reader know

[1] See above, page 240, under Rule 100.

some new fact or truth, your conclusion may *summarize* or *recapitulate;* if to make him feel or realize something, it may draw a striking *picture;* if to make him do or decide something, it may *appeal* to motive or character. Aim to leave the effect most consonant with your subject.

ILLUSTRATION. — Of Christmas, Irving draws for conclusion the idea that most pervades his treatment, namely, the idea of its sweet influence upon him ; but intensifies it by mentioning his own distance from home, and by contrasting the churlishness of him who would not be moved by such innocent cheer.

IV.

Exercises in Developing the Parts of a Plan. — It is a mistake to write an introduction or conclusion before you have something to introduce or conclude ; hence, in working out the following exercises, the first step is to determine your theme and your line of thought.

1. Of the following subjects think what natural attitude or impression of the reader's you must meet, and write a paragraph of INTRODUCTION.

1. The Preservation of our Forests.
2. American Roads.
3. The Education that we receive from our Ancestors.
4. A Day of Mishaps.

[For this exercise you can use also any of the themes deduced in the previous exercises.]

2. Of the subjects that you have just introduced, write to the first and second a CONCLUSION that shall be an appeal ; to the third a conclusion of illustration or figure ; to the fourth a summary.

3. Of the following subjects consider to what part of the treatment you would give most space and detail, and deduce THEME and PLAN to correspond.

Stonewall Jackson.
Three Phases of School Life.
A Village Eccentric.
Experiences of a Circulating Library Book.
The Good and the Evil of being Commonplace.

II. PROCESSES OF COMPOSITION.

Different kinds of subject-matter, presenting each its peculiar problems of construction, call for different kinds of treatment. The same requisites of theme and plan remain as working-principles in all, but modified by what the writer has to work in, and by the effect he desires to produce.

Four processes come into view here, to each of which a section of rules and exercises will be devoted: description, narration, exposition, and argumentation.

I.

Rules governing Description. — Description is portrayal of objects in language. Its aim is to make the reader realize the object as the writer does. To do this, the writer may try either to give points of information about the object, which aim calls for a matter-of-fact account; or to make a striking, moving impression of the object on the reader's mind, which endeavor calls out the picturing quality of words and figures.

107. Determine the scale of description by the point of view.

The first thing in planning a description is to think and make your reader think how far you are from the object

described, and what position you occupy with reference to it. This determines the treatment of details, the kind of objects that assume importance in the field of view. An essential matter this ; for nothing is surer to confuse a description than to mix up qualities that you would see at a distance with qualities that you would see near by, or details that impress you from one direction with details that come into view only from another.

ILLUSTRATIONS. — If, for instance, a landscape that you are describing is distant, you speak naturally of its large features — its mountains, streams, masses of foliage, general effects of color; coming nearer, you speak more naturally of the kinds and shapes of the trees, the character of the rock-formations, the width and depth of the streams, and the like. — If you see a building at a distance, you are impressed by its shape as a whole and its relation to its surroundings ; if you see it near by, you think more of its material, or its construction, or its present condition.

If you are looking into a room, describe it all from one point ; so that windows, fireplace, furniture, and all, may preserve one position with relation to each other.

108. For the first stage of description, outline the whole object.

This is a requisite that can seldom if ever be safely neglected. The reader needs first a background for the picture that he is to contemplate, or rather, some outline that will enable him to think of it as a whole, so that he may mentally refer to this framework the various parts as they are successively mentioned.

ILLUSTRATIONS. — If you are describing the interior of a church, for instance, it is a great aid to clearness of conception to know whether it is rectangular or cruciform or amphitheatrical in plan. If you are delineating a country it is a help to know whether its general form is elliptical or triangular, and in what directions of the compass its natural features lie. If you are describing a person's

character, sum it up in its most distinguishing traits — strength combined with suavity, rough and irascible yet honest, and the like.

When a description is brought in incidentally, as part of a larger composition, it generally consists merely of the outline, not infrequently indeed of a mere touch of description ; and sometimes one particular feature of this outline is singled out for greater detail.

ILLUSTRATION. — Note how the single sentence of outline description with which the following paragraph opens is not introduced for its own sake alone but as aid to the rest of the discourse : —

"The wind was pleasant ; the evening fine ; the sky, the earth, and the water beautiful to look upon. But Mr. Cowley and I held our peace, and said nothing of the gay sights around us, lest we should too feelingly remind Mr. Milton of his calamity ; whereof, however, he needed no monitor : for soon he said sadly, 'Ah, Mr. Cowley, you are a happy man. What would I now give but for one more look at the sun, and the waters, and the gardens of this fair city !'"

109. Economize in the number of details. A description is peculiarly liable to become tedious because the point is so easily reached where the details begin to crowd and confuse rather than vivify the portrayal. It is a safe rule, therefore, to work for as few details as can be relied upon to effect your purpose.

In securing economy of details, a good deal depends on the *manner of grouping*.

1. One way, which may be called circumstantial description, consists in recounting details in the natural order in which they occur in the object, naming next to each other what you would most naturally think of together. This, though necessary, is a rather loose way of arranging details, because we have only their nearness to each other (their *contiguity*, see Rule 93) to group them by.

ILLUSTRATION. — Note how the following description of a room proceeds regularly from point to point: —

"They found themselves in a low, immense room, running at right angles to the passage they had just quitted. The long diamond-paned window, filling almost half of the opposite wall, faced the door by which they had come in; the heavy, carved mantel-piece was to their right; an open doorway on their left, closed at present by tapestry hangings, seemed to lead into yet other rooms."

This paragraph is succeeded by one in which the details of the room are mentioned more particularly: the book-lined walls, a fine old portrait, the view from the window, and casts from the antique here and there. A kind of catalogue, yet skilfully managed.

2. Another way, which may be called description by impression, is to group together such details merely as will illustrate some particular quality or characteristic, and to let the rest go. This way gives more significance to single details and more life to the description, though it may not be so definite in outline.

ILLUSTRATIONS. — Thus, if in describing a landscape, you mention and group merely the details that illustrate its peacefulness and quiet, you are describing by impression; the interest centres more in these qualities than in the shape and relative situation of its parts.

In the following description, notice how each feature is chosen as illustrating in some way the general character of squalor: —

"Inside, the hovel was miserable indeed. It belonged to that old and evil type which the efforts of the last twenty years have done so much all over England to sweep away: four mud walls, enclosing an oblong space about eight yards long, divided into two unequal portions by a lath and plaster partition, with no upper story, a thatched roof, now entirely out of repair, and letting in the rain in several places, and a paved floor little better than the earth itself, so large and cavernous were the gaps between the stones."

110. Study effectiveness in the power of details.

Insignificant details give to a description an inevitable effect of flatness; this because the reader is naturally looking for something new, either in subject or details or grace of portrayal. Not only, then, must the details be few, but each must be as telling and characteristic as possible; and in order to make them so the writer needs to study the power and vividness of words.

A well-chosen epithet will often suggest a whole picture in a single word. See Rules 49, 57.

A skilfully selected trope will often suggest the most vital character of a scene or action. See Rule 63.

Specific words, and words wherein the sound answers to the sense, are very serviceable in spirited description. See Rules 46, 61.

It is often of great service, also, to associate action in some way with the thing described, as when verbs of motion are used to describe things at rest, or when with the observation of the object is connected a narrative.

Illustrations. — Note how much life is imparted to the following descriptions, by the epithets chosen and by imitative words: —

"And as they came up, sure enough, away went two boys along the foot-path, keeping up with the horses; the first a light clean-made fellow going on springs, the other stout and round-shouldered, laboring in his pace, but going as dogged as a bull-terrier."

"At last one day the whole little tribe waddled off down to the bank of the river. It was a beautiful day, and the river was dancing and dimpling and winking as the little breezes shook the trees that hung over it."

"For what would you think, if you were walking along a road with a fat old gentleman, who went chuckling to himself, and slapping his knees, and poking himself, till he was purple in the face, when he would burst out in a great windy roar of laughter every other minute?"

II.

Exercises in Describing. — Describing, it will be remembered, is picturing with words; and the first step toward it is to realize the picture vividly in the imagination. Persons with the strongest imaginations can make the most moving descriptions; but even with very limited imagination a person can observe or think out the facts of an object, and this is the beginning of every description.

1. Work out the following exercises on the point of view and outline.

The city of Exeter is so situated that when the traveller first catches sight of it, about a mile away, it is nearly all spread out before him. Several tall spires, and some square towers of churches. Dominating all, the two massive towers of the cathedral. City embowered in trees, whose sturdy trunks and gnarled branches proclaim their venerable age. The cathedral front filled with carving and statuary, blackened and worn by time. Towers apparently the oldest part, and flanking the building at the middle, forming transepts. Surrounding the city are well-kept English meadows, in which the large trees and the absence of fences give a park-like effect. Not many factory chimneys, nor much roar of machinery; but the principal streets, especially High Street, are well thronged with traffickers and strollers. General impression of the town staid, established, dignified, as befits a typical cathedral town.[a]

Make a list of the details you would mention in describing: — a cliff seen from below;[b] a distant mountain range;[c] a river twenty rods away; a river two miles away; a crowd of people seen from a tower.[d]

Make a sentence or two describing each of the foregoing objects in outline. Describe also in a sentence: — the town

where you live;[e] a stretch of sea-coast; the oddest person you know.[f]

2. Work out the following exercises in manner of handling and economizing details.

Take the following descriptions, which give only impression details, and construct from them a circumstantial account.

> "A land of hops and poppy-mingled corn,
> Little about it stirring save a brook!
> A sleepy land, where under the same wheel
> The same old rut would deepen year by year."[g]

> "How often have I paused on every charm,
> The sheltered cot, the cultivated farm,
> The never-failing brook, the busy mill,
> The decent church that topt the neighboring hill,
> The hawthorn bush, with seats beneath the shade,
> For talking age and whispering lovers made."[h]

Describe the following objects by the impression they make upon you: —

A sharp winter day;[i] an old house with prevailing impression of gloom — of hospitality — of thrift and neatness;[j] a person who impresses you as slow and heavy but trustworthy and of sound judgment;[k] a person who impresses you as very strong-willed.

3. Study what words, figures, effects on spectators, or other devices, to use in describing the following.

A tussle of street urchins;[l] the appearance of a man disgusted at some failure;[m] the breaking away of a dam or dyke; an oncoming storm;[n] the thick of a battle.[o]

NOTES TO THE ABOVE. — a. Your point of view, as indicated at the beginning, is a mile away. Study what details are consistent with that distance and what are not. Would it not be advisable to make two groups

of details from different points of view? — b. You are near, and you are looking up; what things would most impress you? — c. Details must be very general — masses and colors. — d. What can you see of individuals, and what is the effect of their actions and words? — e. Think of the two or three most characteristic features. — f. Think of his face, his gestures, his manner of speaking — whatever makes him odd. — g. You have here, to insert into a landscape: a hop-field, a wheat (corn) field, a brook, a road rough and worn in ruts, a cart, a suggestion of quiet summer or autumn weather. Tell where and how these are situated with relation to each other. — h. Make a list of details as in preceding, and map them out. — i. Think what impression such a day will make on you, e.g. the details that illustrate its brightness, the details that illustrate the crisp frostiness of the weather. — j. Think what different features you would look for and mention for each of these impressions. — k. How will face, figure, expression, gestures, etc., indicate this character? — l. Such a scene calls for very spirited but uncouth acts, and language ought to catch the life of it. — m. Think of effects in his acts and manner. — n. This could be indicated by its effects on persons and animals. — o. Intense excitement and confusion.

III.

Rules to be observed in Narration. — Narration is the telling of a story; and this is not in all respects the simple thing that we may imagine. To get all the parts where they will have effect and help along the account requires a good deal of skill. General cautions in narrating therefore, are: to avoid putting details where they will do no good, and not to emphasize unimportant things as if they were essential.

III. To relate a story effectively, keep the end in view from the beginning.

It is with a story somewhat as with a sentence; if you tumble into and through a loose account just as it happens, you are liable to get it crowded and confused. In narrative, each detail has to be estimated by the end sought, not for its own sake; if it does not in some way promote the end, the significant part, of the story, it has no business in the narrative, how-

ever interesting. Therefore, choose the end first, in order to have some standard by which to estimate the value of each detail.

ILLUSTRATION. — In the story of Rip Van Winkle, for instance, all the early details prepare for and lead up to his falling asleep ; his character, his leaving home, his domestic troubles, his disposition to attend to everybody's business, his overweening thirst, all are elements in some way working to this end ; and after his waking from his twenty years' sleep all that follows is consequence.

From this it will be seen that by the end of a story is not always meant the termination ; rather it is the culmination, the chief reason why the story is told.

NOTE. — An apparent though not real exception to this rule is seen in *episodes*, which serve the purpose of relieving the attention for a little, much as music between the acts does in the drama, and with the result of bringing the mind back with renewed zest. These objects, however, are nowadays generally secured otherwise.

112. Regulate the amount of detail by the importance of the matter.

The parts of the story that are especially important are naturally dwelt upon more, given with more copious detail, so that the story moves more slowly. The object is to keep the reader's mind upon it long enough to realize its importance or its significance as rising out of what precedes or as preparing for what follows.

ILLUSTRATION. — In the story of Rip Van Winkle, the culminating moment when Rip falls asleep is thus fully delineated : — "By degrees, Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally a thirsty soul, and was soon tempted to repeat the draught. One taste provoked another ; and he reiterated his visits to the flagon so often, that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep."

On the other hand, unimportant parts are passed over lightly, sketched in rapid style, given in general and comprehensive touches, with a view to light and quick movement. Thus the general history of months or years may be despatched in a few sentences, while in other parts of the story delay is made upon the details of moments.

ILLUSTRATION. — Note how much of a history is here told, and in how few and rapid words: —

"Death is already seeking for him at a tavern in Deptford, and the last scene in a wild, brief life starts up before us. A miserable alehouse, drunken words, the flash of a knife, and a man of genius has received his death-blow. What an epitaph for the greatest might-have-been in English literature: 'Christopher Marlowe, slain by a serving-man in a drunken brawl, aged twenty-nine!'"

NOTE. — A story that is largely or mainly descriptive, as for instance the account of a race or a game, may accumulate many details and yet express them in the most vivid and rapid language. In such case the interest centres fully as much in the details as in the culmination of the plot.

113. Study how best to foster expectation. As a story is naturally made up with reference to a culmination, or perhaps to a series of culminations, the narrator naturally tries to lure the reader on, make him look for something to come, foster expectation in proportion to the importance of what is coming.

The ways to this, which are many and various, must be left to the ingenuity of the writer. One is, to draw such traits of character in the personages concerned that the event shall be a natural outcome of them. Another is, to make scenes and surroundings so harmonize with the event as in a degree to forecast it. Another is, to make the conversation of the characters suggest something important to come. Every detail of character, scene,

and conversation ought thus to have influence on the reader's expectation; and nothing should be left without significance.

NOTE. — It is of course a lack of skill to work up the reader's expectation and then not fulfil it; it is like telling a flat and pointless anecdote after having bragged how capital a story it is going to be.

114. Study how best to answer expectation.

After an event has been prepared for, then some care is needed in relating it. If it is just what the reader expects, it is liable to be flat and disappointing; hence, some kind of *surprise* or novelty is naturally devised to answer the reader's expectation by something more than is promised.

As an aid to this, narrators make much use of the principle of *contrast:* a character of whom you would expect one thing doing something quite different, a stormy scene succeeded by a quiet one, an unexpected turn given to conversation, and the like. A large part of the skill of a story often consists in making the reader expect something, and then surprising him by something equally natural but very different.

Some things, after having been prepared for, are better left to *suggestion* than fully told: such as details that excite horror or disgust, or a particularly obvious event.

IV.

Exercises in Narrating. — The narratives given on pages 165 and 207 of this book illustrate, when rewritten, something of what may be done in relating stories. In each case the attempt is made to surround a simple controlling incident by such accessories of scene, conversa-

tion, and minor incident as will serve to give it reality and interest.

1. To the material supplied in the following, add the details necessary to make a full narrative.

Lorenzo[a] [de' Medici], too, believes[b] in him, [Savonarola], though[b] he hates him. The following year, 1492, Lorenzo is taken with his final illness, and as he approaches death[c] he wants a confessor. "For whom shall we send?" ask his attendants. "Send for the prior of San Marco; he is an honest man," said the dying reprobate. "No other ever dared to say No! to me." And the friar did not say No[d] to this request. Before he will absolve him,[e] however, he demands three things.[f] "First, it is necessary that you should have a full and lively faith in the mercy of God." "That I have most fully." "Second, you must restore that which you have unjustly taken, or enjoin your sons to restore it for you." The[g] tyrant hesitates, but finally assents. "Third, you must restore liberty to the people of Florence." At this Lorenzo turns his face to the wall and is silent.[h] But the monk knows how to say No, and leaves the sick man to die unshriven.

Time: 1547. Place: Dining-saloon in the castle of Rudolstadt in Thuringia. Persons: Duke of Alva[i] with his officers, breakfasting; Countess Katharina of Schwarzburg,[j] hostess. Circumstances: She has received his written promise[k] that in his march through her country his soldiers shall not molest her subjects; and now she has just heard[l] that his soldiers are driving off their oxen. Her words:[m] "My poor subjects must have their own again, or as God lives, prince's blood for oxen's blood!"[n]

How the regicide Goffe, who was in hiding in Hadley, suddenly appeared when the Indians attacked the little town, placed himself at the head of the settlers and drove off the savages, then as suddenly vanished. He was thereafter believed to be an angel.[o]

NOTES TO THE ABOVE. — a. A short story like this should be told all in one scene; and the general facts, like the details given here at the outset, should be worked in incidentally, by conversation or otherwise. — b. The facts that Lorenzo believes in Savonarola, as well as that he hates him, should come out in the interview. — c. The sending for a confessor and the words of Lorenzo and his attendants belong to another scene from the interview; how shall they be worked in? — d. The story naturally begins as the friar arrives at the palace; think now what preliminaries are to be related of him and the attendants before he is ushered into the dying man's chamber. He has been strangely sent for; he needs to know why his enemy should have sent for him. How can you supply such descriptive details of surroundings as shall illustrate Lorenzo's luxury, his refinement, his tyranny? — e. Can you so depict the friar and the prince as to illustrate their contrasted characters and appearance? — f. The friar's demands are introduced abruptly here; how lead up to them, and how add to them in conversation such as befits both friar and prince? — g. Use judgment in supplying direct discourse (Rule 60). — h. In giving the important parts be careful what you give in full detail, and do not destroy the effect of anything by overloading it. — i. Think of the Duke's character, — cold, haughty, breakfasting as a victorious general at the table of one of the conquered nobility. — j. The Countess, brave, polite, dignified, calm in strength of character. — k. This of course has been received before; consider how to work it into this incident. — l. This takes place while the Duke and his officers are at breakfast, the Countess being called out of the room to receive the news. What would naturally be her first act? — m. Two things to be thought of in connection with these words. (1) They would have no significance unless the Countess were able to carry out her threat; what preparations therefore has she probably been making? (2) They are too abrupt without some prefacing conversation with the Duke; think therefore how he would meet the charge, and what would be at first his demeanor before a presumably defenseless woman. — n. Consider how such a person as the Duke would take the defeat. — o. Invent such scenes and surroundings of a newly settled colonial town as will give reality. The attack is said to have been made while the inhabitants were at church.

2. Invent stories to illustrate the following situations or characters.

An awkward yet shrewd fellow thrown among people of fashion.

A fiery temper, which only a great crisis and disaster can succeed in subduing.

An injury and a reparation.

A disposition heretofore indolent and selfish roused by an emergency to a deed of self-sacrifice.

A week's outing and its results.

One who is the butt of his companions coming out in some way superior to them.

NOTE. — In all these situations consider what accessories of scene and accompanying characters may help; also how conversation may be employed either to illustrate character or develop events.

V.

Rules embodying some Procedures of Exposition. — Exposition (*ex-pono*, to set forth) may be roughly defined as giving the meaning or explanation of things. It contains many procedures too abstruse for a text-book like the present; but some of its simplest elements are so important, and writers miss so much by not observing them, that they need to be given and illustrated here.

The reason why exposition is difficult is because the subject-matter with which it deals is general instead of particular; that is, instead of using eyes and ears and memory to describe or recount what he has observed, the writer is giving the *idea* he has formed of a whole class of objects. To define what an animal is, or what freedom is, or what a steam-engine is, is really setting forth a notion or concept of his mind; and it is hard, though correspondingly valuable, to acquire the power of forming accurate and clear concepts.

115. Make sure your idea is clearly defined. One who knows Latin will perceive that to define an idea is literally to give its *fines*, its ends, boundaries, limits. The strictest way

to do this is to name the class to which the idea belongs, as when we say a steam-engine is a *machine*, thus putting it in the general class of machines; and then to name the characteristic that makes it different from all other objects of the class, as when we say a steam-engine is a machine *wherein the motive-power is the expansive force of steam*, thus mentioning the peculiarity that gives this machine its character and name. Such a mode of defining is called definition by *genus and differentia*.

There are various helps by which the process of defining ideas may be made simpler and more interesting.

1. Perhaps the readiest and directest of these is study of the *term* in which the idea is expressed, recalling its derivation or ascertaining its usage; as is done in the definition of *exposition* and *definition* on the foregoing page. It will readily be seen how much a knowledge of derivation helps in clearness of conception.

NOTE. — It is not always that the mere derivation gives a correct clue to the idea; it may have to be modified to accord with present usage. Thus, the word *prevent* (*pre-venio*) used to mean "come before," "anticipate," as in I Thessalonians, iv. 15, "We which are alive and remain unto the coming of the Lord shall not prevent them which are asleep"; the word *villain* used to mean "villager," etc. But even when the usage has changed it is helpful to trace the road of derivation and history to its present application.

2. Then too you may, so to say, reduce an idea to its simplest and most familiar terms; as when, instead of giving such a formal definition of a steam-engine as the above, you describe it as a *pump*, wherein the piston does not lift but is lifted. This manner of simplifying, sometimes called logical description, is one of the greatest aids in composition.

3. Again you may by the useful figure of simile (see Rule 65) compare the idea with something more familiar; as when you say a zebra is much like a horse, and on that concept as a basis proceed to give points of difference.

116. Reduce ideas to the concrete by example. A fruitful promoter of life in expression is to speak as much as possible in the concrete; that is, to talk when you can about particular objects that embody the characteristics you wish to bring to light, instead of setting forth some abstract idea of the characteristics themselves. The relation of this to force of style has been mentioned in Rule 46.

This use of the concrete case is in reality taking an example to illustrate a class ; and the more the writer can reduce his general ideas to examples the more simple and interesting, as well as more accurate, his exposition is likely to be.

ILLUSTRATIONS. — Thus, suppose you are expected to explain avarice ; the best way is to study some miserly man whom you know, separating what traits belong to this quality from others that are not connected with it. Much of the masterly portrayal of character in fiction rises from the study of a type or abstraction of character, which type is then *concreted* in some individual whose history and words can be recounted.

117. Secure vital points of distinction by contrast. By this is not so much meant contrast between ideas directly contrary to each other, as pride and humility, joy and sorrow ; here the contrast is too obvious to be fruitful. Rather is meant finding some point of contrast in ideas for the most part alike. There is no more effectual means of setting forth what is really vital and essential in ideas than by finding such shades of contrast.

ILLUSTRATIONS. — Thus, instead of opposing *pride* to humility, compare it with *vanity;* and you find that while pride is indifferent to the opinion of others, vanity is over-observant of the opinion of others, and herein is their real nature. Oppose *joy* not to sorrow but to *happiness;* and, as Dr. Bushnell shows, while happiness comes from without (from root *hap*, to happen) joy springs up from within (from a root meaning to leap). This distinction is very vital to both.

118. Repeat enough to give all the ideas you wish to enforce.

Modes of repetition have been mentioned under Rule 70, where it is seen that changing a term from general to particular, or from literal to figurative statement, or from the name to the definition, is virtually a repetition of it. Assertions have to be not only explained but enforced; they have, according to their importance, to be kept before the reader long enough for him to get their various aspects and applications. This use of repetition applies especially to propositions, rather than to single terms.

EXAMPLE. — Pascal somewhere says, "Respect is, incommode yourself." This is too condensed to be clear, and too short to make an impression on the reader's mind. Suppose, however, we repeat by putting into simpler terms, or paraphrasing, thus: "You show your respect for a man when you put yourself out for him, do something that causes you effort or inconvenience; until you do so much you exhibit merely tolerance, not respect."

Of course, in paraphrasing like this, guard against weakening or dulling the idea; that is liable to be the bane of paraphrase.

VI.

Exercises in Exposition. — It is not often that a single means of expounding an important idea will suffice; it has to be presented in various lights and aspects. At the same time, it is well to bear in mind what needs explanation and what does not, and if given how much

explanation will answer; for it is platitude to go on explaining and expanding what is already obvious.

1. Give accounts of the following things, choosing the means of exposition that seem most needed.

A ballad;[a] a man of letters;[b] a trolley electric car;[c] a ferret; what a chameleon is like; the passion flower; a century plant in bloom; a drama compared with a novel;[d] a touch-down;[e] jealousy;[f] derivation and meanings of the word 'nice';[1] of the word 'churl'; of the word 'pagan';[g] the artist and the artisan;[h] artistic and artificial; faith and credulity; eloquence and declamation; what it is to meditate.

2. Explain and illustrate the following passages, paraphrasing where needed, and seeking withal to make your presentation interesting.

The calf to which the Israelites bowed down, was it not made of the trinkets of the common people?[i]

The noblest works, like the temple of Solomon, are brought to perfection in silence.[j]

Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honor's at the stake.[k]

Fine manners need the support of fine manners in others.

One thorn of experience is worth a whole wilderness of warning.

Pick out of mirth, like stones out of thy ground,
Profaneness, filthiness, abusiveness.
These are the scum, with which coarse wits abound:
The fine may spare these well, yet not go less.
All things are big with jest; nothing that's plain
But may be witty, if thou hast the vein.[l]

[1] Derivations and usages may be looked up in any Dictionary; Skeat's "Etymological Dictionary" is especially good for the former.

NOTES TO THE ABOVE. — a. Look up the derivation; give a history of the use of the term; and name examples. — b. This definition may be brought out by comparing a man of letters with a poet; also by examples, as Dr. Johnson and Burns. — c. You remember how Dr. Holmes has dubbed this "the broomstick train"; perhaps this may be suggestive in your description. — d. Get what help you can from derivation; then state the characterizing feature of each and give examples. — e. Describe for the benefit of the uninitiated. — f. Best brought out, perhaps, by comparing with love, and by describing a jealous person. — g. Trench, in his book "On the Study of Words," has some interesting remarks on this word. — h. All the succeeding terms call for exposition by contrast; but they ought also to be reduced to the concrete by example. — i. This is a kind of figure or analogy; think what truth it illustrates. The calf represents idolatry; the trinkets are every-day things; the common people would naturally not have costly articles. Study it out. — j. It will be profitable here to think of one good example. — k. Two old-fashioned words, "argument" and "quarrel," need to be well understood, whether you explain them or not. The most obvious suggestion here is contrast, which may be brought out by paraphrase. — l. There is material for an essay in this stanza; think out its suggestions, arrange them in order (Rule 101), and expand each thought.

VII.

Rules defining some Principles of Argumentation. — Argumentation comprises, in broad terms, the various processes of setting forth the truth of things by giving the causes, reasons, principles, and indications on which our view of them depends. It is a subject large and intricate; all that can be attempted here is to give some of its leading principles, the principles that in some application must enter every sound debate.

In connection with any form of argument two questions naturally arise: What is this form good for? and, Wherein may there be danger of trusting it too far? With each rule of procedure, therefore, is naturally conjoined a rule of caution.

119. To establish fact, begin with your reasons.

This kind of argumentation is called Induction. It makes a truth grow step by step by building together the particulars that furnish indications of it; and draws the conclusion only when the reasons are all in. Induction concentrates the interest not in the particulars, which in fact are only means to an end, but in the conclusion, which takes the form of some new fact to be established, or some theory that will account for all the particular facts that are known.

EXAMPLE OF INDUCTION. — Professor Minto, in his "Characteristics of English Poets," speaking of a commendatory sonnet entitled "Phaeton to his Friend Florio," prefixed to a volume published by John Florio in 1591, raises the question, Is this an unrecognized sonnet by Shakespeare?

To answer this question he gathers the "marks of Shakespearean parentage" that appear in the sonnet; noting: 1. Its superiority to the commonplace of that day; 2. The earnestness of the descriptions of spring and morning, winter and night, coinciding with Shakespeare's work elsewhere, and differing from such authors as Spenser and Drayton; 3. Coincidence with Shakespeare in the use of certain favorite words; 4. Its peculiar circle of ideas and diction, common to Shakespeare and this sonnet, and not characteristic of others; 5. The manner of playing upon names more like Shakespeare's usage than like others; 6. The fact that it keeps the same general intellectual strain as Shakespeare's sonnets. From all which indications he makes out a strong probability that the sonnet is Shakespeare's.

120. Be cautious of drawing too large a conclusion from too few indications.

This, called jumping at a conclusion, is the tendency to be guarded against constantly in making inductions. Indications have very different weights. Some are so light as to be worth nothing without other indications to support them; others are significant enough

to be regarded as a real cause, whether sufficient or not, of the thing indicated; or an effect of it. Whatever the indications are, weigh them carefully. Do not attach too much importance to any one indication, nor let any especially brilliant idea turn your head. Seek as many and as weighty reasons as possible; and do not overlook or underestimate anything that makes against the conclusion.

ILLUSTRATION OF SUCH CAUTION. — Of the above cited argument, Professor Minto makes this estimate:

"Such an identification, of course, does not admit of demonstrative proof: all that we can possibly provide in the absence of authentic contemporary testimony that Shakespeare and Phaeton were the same, is a concurrence of presumptions, separately feeble, severally open to banter, but together affording as firm a ground for belief as can be had in such matters."

121. To ground or apply a known truth, refer it to general principle.

This kind of argumentation is called Deduction (*deduco*, to draw down). When we take some evident truth and trace the reasons *why* it is so, there is involved and assumed some general principle, or universal truth, on which all our reasoning depends. This basal truth may or may not be stated; in fact it is generally obvious enough to be taken for granted, the interest being centered not in that but in the reasons, the applications, of it.

EXAMPLES OF DEDUCTION. — Suppose we say of a man, "He cannot but take gloomy views of life, because his health is so poor." Here is involved an argument based on the general assumption that any one whose health is poor must take gloomy views of life. — "This invention will not come into extensive use; it is cumbrous, hard to operate, and liable to get out of order." Here the reasons given all go to ground the assertion, being based on the general truth that any machine that is cumbrous, hard to operate, and liable to get out of order is impaired for extensive use.

A deductive argument is reducible to a formula of reasoning called the Syllogism; which is made up of two assertions, called the Major premise and the Minor premise, and a Conclusion drawn from them. The major premise states a general fact or truth; the minor premise names some particular person, thing, or fact to whom or which the general truth will apply, and the conclusion unites the two.

EXAMPLES. — Thus, drawing out in full the arguments suggested above, we have the following syllogisms: —

Major Premise.	Minor Premise.	Conclusion.
A man whose health is poor must take gloomy views of life.	This man's health is poor.	Therefore, this man must take gloomy views of life.
A machine that is cumbrous, hard to operate, and liable to get out of order, cannot come into extensive use.	This machine is cumbrous, hard to operate, and liable to get out of order.	Therefore, this machine cannot come into extensive use.

122. Be cautious of leaving any premise untested.

It is often remarked that just as a chain is no stronger than its weakest link, so a deductive argument is no stronger than its weakest premise. And the premise that is oftenest inconclusive is the premise that is assumed as true and left unexpressed; hence it is very important that you at least draw out your full syllogism and make sure of your premises, whether you state it all for your reader or not.

There are two faults (in logic called *fallacies*) to which the general or major premise is liable; it may be untrue, or it may prove too much.

EXAMPLES. — 1. *A premise not universally true.* In the syllogism above given, it is not a universal fact that a man in poor health must take gloomy views of life. There are so many exceptions that the argument is inconclusive.

2. *Proving too much.* If we should say the study of mathematics is an excellent discipline of the mind because mathematics is so difficult, we assume that whatever is difficult is for that reason an excellent discipline; but if that is so, then Chinese and Choctaw are an excellent discipline. The assertion, if it proves anything, proves too much.

NOTE. — It will be observed that the premises are established in the first place by induction. It is from a large number of facts or instances that we draw such a conclusion as that a man in poor health must take gloomy views of life; and if any exceptions occur our conclusion is by so much invalidated. Thus induction and deduction work constantly into each other, and the same spirit of caution is necessary for both.

123. For principles of action, make wise use of example.

An argument from example infers from what has taken place, elsewhere or in the past, that under similar conditions the same thing will take place again. It is a form of induction, arguing as it does from certain indications to a conclusion as yet only conjectured.

"Example is the school of mankind," says Edmund Burke, "and they will learn at no other." This indicates what kind of questions example is peculiarly fitted to answer: questions of procedure, of duty, of policy, questions whereon men venture action and trust the future. Example is perhaps the most interesting kind of argument, and the easiest to understand. It is especially well adapted to public speaking.

EXAMPLE. — "Alexander was puffed-up by his marvellous conquests; became vain and self-indulgent and luxurious; for the sake of victories abroad neglected affairs at home; so at his death the

vast empire that he had made fell in pieces like a rope of sand. It will not do to relax vigilance and strenuous effort, or to lose self-control; disaster lies that way."

124. Be cautious of the conditions to which your example is to be applied.

This is the chief danger to which arguments from example are liable: the conditions of the present case may not be the same, or may not be so favorable, as the case adduced for example; and so the argument fails in conclusiveness. At best, example is to be regarded as suggestive and stimulating; a valuable means of imparting useful lessons, but not to be leaned upon as establishing absolute fact.

ILLUSTRATION OF FALLACIOUS EXAMPLE. — "A great thinker and man of science must also be a man of religious faith; this we see exemplified in such men as Locke, Newton, and Kepler." This argument is inconclusive, because many examples might be adduced on the other side; in fact, religion and science do not require conditions nearly enough parallel to warrant similar conclusions of the two.

The most conclusive form of the argument from example is what is called the argument *a fortiori;* an argument in which of purpose conditions are chosen that are less favorable than the conditions of the present case, — if that case was true, then, much more will this be true. This argument, for its proper subject, is very striking and conclusive.

EXAMPLE. — "Wherefore, if God so clothe the grass of the field, which to-day is and to-morrow is cast into the oven, shall He not much rather clothe you, O ye of little faith?" Here the condition of the grass, which is so transitory and insignificant, is much less favorable to inferring God's care, yet He clothes it; how much more then shall He clothe man, who is worth so much more and lasts so much longer than grass.

125. Use analogy for illustration, not for conclusiveness.

Analogy takes what occurs in one sphere of life or action and reasons from it to what will occur in another. Its conclusiveness depends upon the relations or conditions that exist in the two spheres; these must be alike, as well as the occurrences themselves, else the analogy fails as argument. In order to make it conclusive, we must trace like causes as well as like effects; and this we can so seldom do that our analogy can seldom be a real argument. As illustration, however, that is, as a means of exposition, analogy is full of interest and often of beauty.

EXAMPLES. — "See the brilliant tints of the sky as the sun is sinking below the horizon and throwing back his mellowed glory over the world he is leaving; does not this spectacle remind you of the end of life, and shall not we look for such a glory to light our declining days as the sun of our life enters the unseen realm beyond?" This is a beautiful and suggestive illustration; but we are not warranted in saying that the end of life is glorious because the end of a day is, — the two depend on conditions too different to support such a conclusion.

VIII.

Exercises in Argumentation. — Argumentation may involve complex and difficult processes of reasoning; but its most useful and practical procedures are among the simplest activities of the mind. It means merely telling whether certain things are true, and why they are true. Or if your investigation proves them false, it is by the same procedures, in principle, that you ascertain the fact.

1. For the following questions or propositions work out arguments as directed.

Arguments inductive, giving facts and indications to prove:—

Whether electricity is destined to supplant steam as a motor power.[a]

Whether Americans are becoming aristocratic in spirit.[b]

Whether the planets are probably inhabited like our earth.

Whether oratory exerts so wide-spread influence as journalism.[c]

Arguments deductive, giving premises and principles to prove:—

That government should not discriminate between industries.[d]

That peace has its victories, greater and more far-reaching than those of war.

That labor and capital are not foes but friends and allies.

That the present great diffusion of literature is unfavorable to depth of thought.[e]

Arguments from example, to show:—

That the best way to prove men trustworthy is to trust them.[f]

That inherited wealth is a doubtful blessing.

That free speech is the safety-valve[g] of agitation.

That silence is golden.

2. Examine the following arguments, and tell how and why they are fallacious.

The man will be indifferent to the interests of his employer, because he is a member of a labor organization.[h]

Lincoln rose from the depths of poverty and hardship. Franklin was a printer's boy. Garfield worked on a canal. Yet all became honored and successful men. Whoever would

gain the successes of life must have passed through its hardships and severities.[i]

I regard running as a very valuable exercise because it so severely tests one's breath and endurance.

Any man who is a great thinker, great in science or philosophy, can be a great poet; you can walk just as far in one direction as you can in another.[j]

I know this occupation is harmful to the community and to mankind; but it brings a good living, and the world owes every man a living.[k]

NOTES TO THE ABOVE. — a. The fact that electricity is doing much that steam used to do is a plausible argument; but you need to go deeper and seek things that are real causes, as for instance expense, and the percentage of energy utilized. Try to get reasons that have the most conclusiveness attainable. — b. In this question you will need to define what it is to be aristocratic (see Rule 115), and exemplify from some existing instances of aristocracy (Rule 116). This before you begin to argue. — c. Do not take the narrow view, as some do, of oratory; it includes oratory of the pulpit as well as of legislative, legal, and popular assemblies. — d. The question of monopolies comes in here. Try to find a general principle of government that discredits such discrimination. — e. This, as you see, is a comparison between breadth and depth. Get your major premise from this comparison. — f. Think of some instance that you have seen in your reading or observed in your experience. — g. Of course this figurative way of speaking is not misleading in such an argument as this; what analogy does it involve? Is the analogy conclusive as regards the truth of this proposition? — h. Draw out in full the syllogism here involved; then tell which premise is fallacious, and why. — i. How would you refute an argument from example like this? — j. This is an analogy; test it, and see if you can suggest one that is more truly illustrative. — k. Care is needed in drawing out the syllogism herein involved.

III.

APPENDICES.

The first of these Appendices, presenting in one view all the fore going rules, is intended to facilitate the correction of the student's written work. By simply writing the number of the rule in the margin of the student's paper, the teacher can call his attention to the error involved.

Appendix II. explains itself.

In Appendix III. is brought together under one alphabet whatever material the student needs to use in working out or correcting the exercises in Part I. of the book. Beyond this, too, the Appendix contains a large number of words and phrases such as every one in writing needs to know, or to shun, or to be cautious of; and thus it is hoped that many will find it, so far as it goes, a valuable little *vade mecum* for the writer.

APPENDIX I.

DIGEST OF RULES.

I. THE CHOICE OF WORDS.

I. What is due to the Subject.	1. Study exactness in degree of meaning. 2. Study exactness in kind of meaning. 3. Let your word contain but one meaning. 4. Study correctness in grammatical forms and parts of speech.
II. What is due to the Reader.	5. Use the simplest words that the subject will bear. 6. Prefer idioms to bookish terms. 7. Be slow to use foreign and technical words.
III. What is due to standard Usage.	8. Be watchful of words that have newly come into vogue. 9. Be too well informed to use slang and provincialisms. 10. Be too earnest to use antiquated words and forms.
IV. What is due to good Taste.	11. Beware of the false garnish of "fine writing." 12. For prosaic work, discard poetic forms. 13. Be too independent to use hackneyed and stock expressions.

II. PHRASEOLOGY.

I. Grammatical Forms needing Caution.	14. Be heedful of foreign and irregular plurals. 15. Confine the possessive form mostly to persons. 16. Be watchful to adapt pronoun case-forms to the actual case. 17. With two objects use comparative degree; with more, superlative. 18. Do not compare what has no degree. 19. Express clearly the subject of a participle. 20. Use indicative mood when the condition is certain; subjunctive when it is doubtful. 21. Use *shall* when the speaker assumes control of the future; *will* when he asserts purpose of it. 22. Determine principal tenses by the exact time of the action. 23. Reckon subordinate tenses from principal.
II. Placing of Modifiers.	24. Between a word and its modifier do not put anything that can steal the modification. 25. Place *only* immediately before its principal. 26. Do not place an adverb between the sign of the infinitive and its verb. 27. Place restrictive phrases where they can work in only one direction. 28. Balance clauses of the same rank together.

III. Concord.

29. Do not let intervening words disturb agreement of verb and subject.
30. Make pronoun and antecedent agree in number and kind.
31. Treat collectives by sense rather than by grammar.
32. Be watchful of subjects with conjunctions.

IV. Words with Antecedents.

33. Make the antecedent prominent enough to be readily identified.
34. Make the reference definite enough to single out the exact idea intended.
35. Be mindful of the office of your relative.
36. Be wise in using coördinate form for restrictive office.

V. Correlation.

37. Prepare for an important alternative or inference by correlating connectives.
38. Study correct usage in choosing particles of correlation.
39. Follow ***not . . . but, not only . . . but*** [*also*] by the same part of speech.

VI. Precautions for Clearness.

40. Do not leave out any form that is not accurately implied.
41. In condensing a clause, be wise to retain particles of relation.
42. Repeat whatever is necessary to grammar.
43. Repeat articles and possessives for each new idea.
44. Repeat a complex subject by a summarizing word.

III. SPECIAL OBJECTS IN STYLE.

I. Force.

45. For vigor of vocabulary, use plain words.
46. To give force to single words, make them specific.
47. For weighty force, cut away modifiers.
48. For abrupt force, cut away connectives.
49. For condensed force, cut down phrases and clauses to equivalent words.

II Emphasis.

50. To add emphasis to a principal element, invert its sentence order.
51. To add emphasis to a modifier, place it after its principal.
52. To push expectation toward the end, put preliminaries first.
53. To add emphasis to a conditional clause, place it last.
54. Make successive terms advance from weaker to stronger.
55. For balance and distinction, repeat important words.

III. Rapidity.

56. To touch an idea lightly, express it in comprehensive terms.
57. To make a clause or phrase rapid, give its substance in implication or by epithet.
58. Study how to pass lightly over relative clauses.
59. To make a subordinate clause unobtrusive, bury it within the sentence.

IV. Life.

60. To give life to discourse, make it direct.
61. For descriptive effect, use imitative words.
62. For narrative intensity, know the use of the historic present.
63. For condensed vividness, use trope or metaphor.
64. To utilize the serviceable part of the idea, use metonymy or synecdoche.
65. For illustrative value, use simile.
66. For trenchant assertion, use interrogation.
67. For lively realization, use exclamation.
68. For vigor of conception, know the value of hyperbole.
69. To make one idea set off another, use antithesis.

V. Smoothness.

70. Have choice of synonymous words for repeated ideas.
71. Be careful of repeated sounds.
72. Test your work by ear for harsh combinations.
73. To make expression flowing, test the accents.

IV. THE SENTENCE.

I. Unity of the Sentence.	74. Make your sentence embody one main idea. 75. Test a composite thought by the relation of its clauses. 76. Test a group-thought by time, scene, or common bearing.
II. Punctuation of the Sentence.	77. Designate expectation by the colon. 78. Set off members of a composite or group-thought by the semicolon. 79. Mark the natural pauses in the sense by the comma. 80. Mark an abrupt change or addition by the dash.
III. Organism of the Sentence.	81. Begin with what it is most advisable to think of first. 82. End with words that deserve distinction. 83. Join matters that belong to the same thought; separate what is distinct. 84. Give like form to matters like in significance. 85. Secure exact shades of relation by connectives.
IV. Kinds of Sentences.	86. For vigor and emphasis use short sentences. 87. For detail and rhythm, use long sentences. 88. To maintain attention and interest, use periodic sentences. 89. For informal ease and naturalness, use loose sentences. 90. For point and antithesis, use balanced sentences.

V THE PARAGRAPH.

I. The Paragraph in Sum.	91. Make the nucleus of the paragraph a single topic.
	92. Test a composite topic by the relation of its constituent ideas.
	93. Test a group-topic by contiguity in time, place, or thought.
II. The Paragraph in Structure.	94. Make proper connection with what precedes.
	95. Devote the first part to topical matter.
	96. Put predicative matter after the topical.
	97. Put like modes of amplification together.
	98. See that connection and sequence are unmistakable.
	99. Give like prominence to matters like in importance.

VI. THE WHOLE COMPOSITION

I. Requisites of Composition.	100. Make your composition centre in one theme.
a. The Plan.	101. In the divisions of your plan, work for distinctness, sequence, climax.
	102. Make corresponding divisions similar in statement.
	103. Provide wisely for summaries and transitions.
b. The Filling-In.	104. In making approach to the theme, work for brevity and plain directness.

b. The Filling-In. — *Cont.*	105. Give most prominence to what most characterizes your subject.
	106. End with matter that concentrates the effect of the whole.
II. Processes of Composition. a. Description.	107. Determine the scale of description by the point of view.
	108. For the first stage of description, outline the whole object.
	109. Economize in the number of details.
	110. Study effectiveness in the power of details.
b. Narration.	111. To relate a story effectively, keep the end in view from the beginning.
	112. Regulate the amount of detail by the importance of the matter.
	113. Study how best to foster expectation.
	114. Study how best to answer expectation.
c. Exposition.	115. Make sure your idea is clearly defined.
	116. Reduce ideas to the concrete by example.
	117. Secure vital points of distinction by contrast.
	118. Repeat enough to give all the ideas you wish to enforce.
d. Argumentation.	119. To establish fact, begin with your reasons.
	120. Be cautious of drawing too large a conclusion from too few indications.

d. Argumentation. — *Cont.*

121. To ground or apply a known truth, refer it to a general principle.
122. Be cautious of leaving any premise untested.
123. For principles of action, make wise use of example.
124. Be cautious of the conditions to which your example is to be applied.
125. Use analogy for illustration, not for conclusiveness.

APPENDIX II.

ILLUSTRATIVE EXTRACTS.

THE following are the passages referred to and analyzed in the chapters on The Paragraph and The Whole Composition.

I.

Paragraph from Macaulay's Essay on Hallam's Constitutional History, referred to on page 223.

The abilities of Charles were not formidable. His taste in the fine arts was indeed exquisite; and few modern sovereigns have written or spoken better. But he was not fit for active life. In negotiation he was always trying to dupe others, and duping only himself. As a soldier, he was feeble, dilatory, and miserably wanting, not in personal courage, but in the presence of mind which his station required. His delay at Gloucester saved the parliamentary party from destruction. At Naseby, in the very crisis of his fortune, his want of self-possession spread a fatal panic through his army. The story which Clarendon tells of that affair reminds us of the excuses by which Bessus and Bobadil explain their cudgellings. A Scotch nobleman, it seems, begged the king not to run upon his death, took hold of his bridle, and turned his horse round. No man who had much value for his life would have tried to perform the same friendly office on that day for Oliver Cromwell. — Essays, Riverside Edition, Vol. I, p. 499.

II.

Paragraph from the same, referred to on page 223.

Mr. Hallam decidedly condemns the execution of Charles; and in all that he says on that subject we heartily agree. We fully concur with him in thinking that a great social schism, such as the civil war, is not to be confounded with an ordinary treason, and that the vanquished ought to be treated according to the rules, not of municipal, but of international law. In this case the distinction is of the less importance, because both international and municipal law were in favor of Charles. He was a prisoner of war by the former, a king by the latter. By neither was he a traitor. If he had been successful, and had put his leading opponents to death, he would have deserved severe censure; and this without reference to the justice or injustice of his cause. Yet the opponents of Charles, it must be admitted, were technically guilty of treason. He might have sent them to the scaffold without violating any established principle of jurisprudence. He would not have been compelled to overturn the whole constitution in order to reach them. Here his own case differed widely from theirs. Not only was his condemnation in itself a measure which only the strongest necessity could vindicate; but it could not be procured without taking several previous steps, every one of which would have required the strongest necessity to vindicate it. It could not be procured without dissolving the government by military force, without establishing precedents of the most dangerous description, without creating difficulties which the next ten years were spent in removing, without pulling down institutions which it soon became necessary to reconstruct, and setting up others which almost every man was soon impatient to destroy. It was necessary to strike the House of Lords out of the constitution, to exclude members of the House of Commons by force, to make a new crime, a new tribunal, a new mode of procedure. The whole legislative

and judicial systems were trampled down for the purpose of taking a single head. Not only those parts of the constitution which the republicans were desirous to destroy, but those which they wished to retain and exalt, were deeply injured by these transactions. High Courts of Justice began to usurp the functions of juries. The remaining delegates of the people were soon driven from their seats by the same military violence which had enabled them to exclude their colleagues. — Essays, Riverside Edition, Vol. I, p. 497.

III.

Paragraph from Macaulay's Essay on Milton, referred to on page 223.

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory! — Essays, Riverside Edition, Vol. I, p. 245.

IV.

Paragraph from the same, referred to on page 223.

Thus the Puritan was made up of two different men, the one all self-abasement, penitence, gratitude, passion, the other

proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker: but he set his foot on the neck of his king. In his devotional retirement, he prayed with convulsions, and groans, and tears. He was half-maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision, or woke screaming from dreams of everlasting fire. Like Vane, he thought himself intrusted with the sceptre of the millennial year. Like Fleetwood, he cried in the bitterness of his soul that God had hid his face from him. But when he took his seat in the council, or girt on his sword for war, these tempestuous workings of the soul had left no perceptible trace behind them. People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had little reason to laugh who encountered them in the hall of debate or on the field of battle. These fanatics brought to civil and military affairs a coolness of judgment and an immutability of purpose which some writers have thought inconsistent with their religious zeal, but which were in fact the necessary effects of it. The intensity of their feelings on one subject made them tranquil on every other. One overpowering sentiment had subjected to itself pity and hatred, ambition and fear. Death had lost its terrors and pleasure its charms. They had their smiles and their tears, their raptures and their sorrows, but not for the things of this world. Enthusiasm had made them Stoics, had cleared their minds from every vulgar passion and prejudice, and raised them above the influence of danger and of corruption. It sometimes might lead them to pursue unwise ends, but never to choose unwise means. They went through the world, like Sir Artegal's iron man Talus with his flail, crushing and trampling down oppressors, mingling with human beings, but having neither part nor lot in human infirmities, insensible to fatigue, to pleasure, and to pain, not to be pierced by any weapon, not

to be withstood by any barrier. — Essays, Riverside Edition Vol. I, p. 256.

V.

Paragraph from Burke's Reflections on the Revolution in France, referred to on page 224.

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she had just begun to move in; glittering like the morning star, full of life, and splendor, and joy. Oh, what a revolution! and what a heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream, when she added titles of veneration to those of enthusiastic, distant, respectful love, that she would ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honor, and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators, has succeeded; and the glory of Europe is extinguished for ever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity,

which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness. — Burke, Select Works (edited by E. J. Payne), Vol. II, p. 89.

VI.

Paragraph from Macaulay's Essay on Milton, referred to on page 224.

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. To know him, to serve him, to enjoy him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from him on whom their own eyes were constantly fixed. They recognized no title to superiority but his favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were houses not made with hands; their diadems crowns of glory which should never fade away. On the rich and the eloquent,

on nobles and priests they looked down with contempt: for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged, on whose slightest action the spirits of light and darkness looked with anxious interest, who had been destined, before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away. Events which short-sighted politicians ascribed to earthly causes, had been ordained on his account. For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by the pen of the Evangelist, and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God. — Essays, Riverside Edition, Vol. I, p. 254.

NOTE. — The paragraph numbered IV above immediately succeeds this in the essay on Milton. Its beginning illustrates Rule 94.

VII.

Essay on "Christmas" from Irving's Sketch Book, referred to on page 242 and thereafter, to illustrate the various processes of planning. The plan is indicated by notes in the margin.

INTRODUCTION: *How powerful over my imagination are the old holiday customs.*

THERE is nothing in England that exercises a more delightful spell over my imagination, than the lingerings of the holiday customs and rural games of former times.

They recall the pictures my fancy used to draw in the May morning of life, when as yet I only knew the world through books, and believed it to be all that poets had painted it; and they bring with them the flavor of those honest days of yore, in which, perhaps with equal fallacy, I am apt to think the world was more home bred, social, and joyous than at present. I regret to say that they are daily growing more and more faint, being gradually worn away by time, but still more obliterated by modern fashion. They resemble those picturesque morsels of Gothic architecture, which we see crumbling in various parts of the country, partly dilapidated by the waste of ages, and partly lost in the additions and alterations of latter days. Poetry, however, clings with cherishing fondness about the rural game and holiday revel, from which it has derived so many of its themes — as the ivy winds its rich foliage about the Gothic arch and mouldering tower, gratefully repaying their support, by clasping together their tottering remains, and, as it were, embalming them in verdure.

TRANSITION *to present subject: Of all these, Christmas awakens the strongest and most heartfelt associations.*

I. CHRISTMAS IN GENERAL.

1. *Its inspiring sacredness mingled with its conviviality.*

a. Embodied in the church services.

Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. The services of the church about this season are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement. They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music on the moral feelings, than to hear the full choir and the pealing organ performing a Christmas anthem in

b. Which culminate in the jubilant music.

a cathedral, and filling every part of the vast pile with triumph ant harmony.

2. Its occasion of family reunion.

It is a beautiful arrangement, also, derived from days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been made the season for gathering together of family connections, and drawing closer again those bands of kindred hearts which the cares and pleasures and sorrows of the world are continually operating to cast loose; of calling back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth, that rallying place of the affections, there to grow young and loving again among the endearing mementos of childhood.

3. Its charm derived from the season of the year (without).

a. At other seasons we revel in out-door brightness.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn; earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence, all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Our thoughts are more concentrated; our

b. But in winter gloom we turn to moral and domestic associations.

friendly sympathies more aroused. We feel more sensibly the charm of each other's society, and are brought more closely together by dependence on each other for enjoyment. Heart calleth unto heart; and we draw our pleasures from the deep wells of living kindness, which lie in the quiet recesses of our bosoms; and which, when resorted to, furnish forth the pure element of domestic felicity.

4. Its enhanced charm derived from the glow and warmth of the home (within).

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance into a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile — where is the shy glance of love more sweetly eloquent — than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security, with which we look round upon the comfortable chamber, and the scene of domestic hilarity?

II. CHRISTMAS IN ENGLAND.

The English, from the great prevalence of rural habits throughout every class of society, have always been fond of those festivals and holy days which agreeably interrupt the stillness of country life; and they were, in former days, particularly observant of the religious and social rites of Christmas. It is inspiring to read even the dry details which some antiquarians have given of the quaint humors, the burlesque pageants, the complete abandonment to mirth and good-fellowship, with which this festival was celebrated. It seemed to throw open every door, and unlock every heart. It brought the peasant and the peer together, and blended all ranks in one warm generous flow of joy and kindness. The old halls

1. How thoroughly, in former days, the English combined all these charms of Christmas.

of castles and manor houses resounded with the harp and the Christmas carol, and their ample boards groaned under the weight of hospitality. Even the poorest cottage welcomed the festive season with green decorations of bay and holly—the cheerful fire glanced its rays through the lattice, inviting the passenger to raise the latch, and join the gossip knot huddled round the hearth, beguiling the long evening with legendary jokes and oft-told Christmas tales.

2. How modern refinement has caused many of the rougher and more spirited customs to die out.

One of the least pleasing effects of modern refinement is the havoc it has made among the hearty old holy-day customs. It has completely taken off the sharp touchings and spirited reliefs of these embellishments of life, and has worn down society into a more smooth and polished, but certainly a less characteristic surface. Many of the games and ceremonials of Christmas have entirely disappeared, and, like the sherris sack of old Falstaff, are become matters of speculation and dispute among commentators. They flourished in times full of spirit and lustihood, when men enjoyed life roughly, but heartily and vigorously; times wild and picturesque, which have furnished poetry with its richest materials, and the drama with its most attractive variety of characters and manners. The world has become more worldly. There is more of dissipation, and less of enjoyment. Pleasure has expanded into a broader, but a shallower stream; and has forsaken many of those deep and quiet channels where it flowed sweetly through the calm bosom of domestic life. Society has acquired a more enlightened and elegant tone; but it has lost many of its strong local peculiarities, its home-bred feelings, its honest fireside delights. The traditionary customs of golden-hearted antiquity, its feudal hospitalities, and lordly wassailings, have passed away with the baronial castles and stately manor houses in which they were celebrated. They comported with the shadowy hall, the great oaken gallery, and the tapestried parlor, but are unfitted to the

light showy saloons and gay drawing-rooms of the modern villa.

3. How the social cheer and the sacredness of Christmas remain.

Shorn, however, as it is, of its ancient and festive honors, Christmas is still a period of delightful excitement in England. It is gratifying to see that home feeling completely aroused which seems to hold so powerful a place in every English bosom. The preparations making on every side for the social board that is again to unite friends and kindred; the presents of good cheer passing and repassing, those tokens of regard, and quickeners of kind feelings; the evergreens distributed about houses and churches, emblems of peace and gladness; all these have the most pleasing effect in producing fond associations and kindling benevolent sympathies. Even the sound of the waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. As I have been awakened by them in that still and solemn hour "when deep sleep falleth upon man," I have listened with a hushed delight, and connecting them with the sacred and joyous occasion, have almost fancied them into another celestial choir, announcing peace and good-will to mankind.

a. Indicated in the preparations for cheer of reunion.

b. Characterized by presents and tokens.

c. Made charming by the music of the waits.

III. INFLUENCE OF ALL THIS ON THE IMAGINATION.

1. How it turns everything to melody and beauty.

How delightfully the imagination, wrought upon by these moral influences, turns everything to melody and beauty! The very crowing of the cock, who is sometimes heard in the profound repose of the country, "telling the night watches to his feathery dames," was thought by the common people to announce the approach of this sacred festival: —

> " Some say that ever 'gainst that season comes
> Wherein our Saviour's birth is celebrated,
> This bird of dawning singeth all night long :

> And then, they say, no spirit dares stir abroad ;
> The nights are wholesome — then no planets strike,
> No fairy takes, no witch hath power to charm,
> So hallowed and so gracious is the time."

Amidst the general call to happiness, the bustle of the spirits, and stir of the affections, which prevail at this period, what bosom can remain insensible? It is, indeed, the season of regenerated feeling — the season for kindling, not merely the fire of hospitality in the hall, but the genial flame of charity in the heart.

2. How it comforts with thoughts of home.

The scene of early love again rises green to memory beyond the sterile waste of years ; and the idea of home, fraught with the fragrance of home-dwelling joys, re-animates the drooping spirit, — as the Arabian breeze will sometimes waft the freshness of the distant fields to the weary pilgrim of the desert.

CONCLUSION: *its preciousness to a stranger.*

Stranger and sojourner as I am in the land — though for me no social hearth may blaze, no hospitable roof throw open its doors, nor the warm grasp of friendship welcome me at the threshold — yet I feel the influence of the season beaming into my soul from the happy looks of those around me. Surely happiness is reflective, like the light of heaven ; and every countenance, bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and ever-shining benevolence. He who can turn churlishly away from contemplating the felicity of his fellow-beings, and sit down darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratification, but he wants the genial and social sympathies which constitute the charm of a merry Christmas.

APPENDIX III.

GLOSSARY

of Words, Synonyms, Idioms, and Phrases, which are in frequent Misuse, or concerning which some Peculiarity needs to be pointed out.[1]

A 1, an indefinite superlative imported into slang from the business vocabulary.

Aberration of intellect, an unnecessarily pretentious term for insanity.

Ability, capacity, often confounded with each other. Ability is the power of doing; capacity the faculty of receiving. A statesman has ability; a pupil has capacity.

Ab initio, from the beginning; an alienism for which there is little occasion in English.

Abortive, abortively, sometimes misused in the sense of secret, secretly. Abortive is untimely in birth. A plan may be abortive, but an act cannot.

About, sometimes ambiguous, as in "the conversation about her," where it may mean "around" or "concerning." — Not to be used in the sense of *almost*, as, "the day is about gone by."

Above, it is better not to use this adjectively; as, "the above remarks." Say rather, "the foregoing remarks," or "the remarks quoted above."

Abstractly, abstractedly, not to be confounded with each other.

Accede, not to be used for succeed, as in "acceded to a large estate."

[1] NOTE TO NEW EDITION.— In preparing this Glossary, the plan adopted at the outset was that it should be held subject to thorough and perhaps repeated revision, as the compiler should have occasion to record the results of further study or take account of comment and criticism. Naturally a good deal of criticism has been evoked, all more or less suggestive, and therefore thankfully received. In presenting this revised edition to the public the author aims simply to be helpful and trustworthy; in comparison with this object any pride of consistency, which might dictate that he stand by views once held but proved by further research to be erroneous, weighs nothing. Among his kind critics the author would acknowledge special indebtedness to Professor George Lyman Kittredge of Harvard University.

Accept, sometimes confounded with except.

Acceptation, not to be confounded with acceptance; as in "his acceptation (say rather acceptance) of the office."

Accession, not to be confounded with access; as in "accession (say rather access) of grief."

Accredit, not to be confounded with credit; as, "to accredit (say rather credit) with good intentions."

Accident, not to be used in the sense of wound or hurt; as, "his accident was very severe."

Accord, not to be used in the sense of give; as, "the information was accorded him." To accord anything is to grant with condescension or favor.

Acme, used pretentiously for summit or height.

Act, action. In using the latter word we think more naturally of the operation; as, "Actions speak louder than words"; in using the former we think of the accomplished result; as, "Our acts our angels are, or good or ill."

Adherence, adhesion, not to be confounded with each other. Adherence is used mostly in a mental sense, adhesion in a physical.

Adhesion, see adherence.

Administer, sometimes used over-pretentiously in the sense of deal; as, "administer blows."

Admire, not to be used in the sense of wonder; as, "admiring what could have changed his companion." —Not to be used with infinitive; as, "I admire to have seen you." This latter use is a provincialism.

Adopt, not to be used pretentiously in the sense of take; as, "What course will you adopt?" Say rather take.

Advancement, not to be confounded with advance; as in "the advancement (say rather advance) of the season."

Affect and **effect** are often confounded. The former means to produce a change or influence upon; as, "Cold affects the body"; the latter means to bring about or produce; as, "to effect a political revolution."

After, which may be a preposition, an adverb, or a conjunction, is not to be used in such a way as to make its office ambiguous; as, "Three minutes after he was vigorously buffeting the waves," where it probably means afterward, or thereafter.

Aggravate, not to be used for vex or exasperate. A mood or an injury may be aggravated (increased, made heavy), not a person.

Ain't, vulgarism for isn't,—to be avoided.

Ales, not to be used as plural,—from trader's vocabulary.

Alike, not to be coupled with both; as, "They were both alike." The both is superfluous.

Alleviate, to be distinguished in degree from relieve. The former means to lighten somewhat; the latter to remove in large measure or altogether.

All over, not so good usage as

over all, in such an expression as "all over the country"; say rather over all. "The country over" is also an idiom in good use.

Allow, used provincially for be of opinion; as, "He allowed she was the handsomest." To be avoided.

Allude to, weaker in degree than refer to, mention. An allusion is an indirect reference.

Almost, not to be used as adjective; as, "an almost reconciliation." Use the word only as adverb.

Alms, used sometimes as singular, sometimes as plural.

Along the line of, a phrase that just at present is in danger of losing its utility by being greatly overworked.

Alternation, not to be used in the sense of series; as, "the alternation of dry, hot days." Alternation is reciprocal succession, as, "alternation of red and white balls."

Alternative (*alter*, two), refers properly to two only.

Amateur, not to be confounded with novice. An amateur is skilled in something but does not pursue it professionally; a novice is inexperienced, a beginner.

Ameliorate, not to be used intransitively in the sense of improve; as, "his health ameliorates," say rather improves.

Amends, used sometimes as singular, sometimes as plural.

Amount, wrongly used for number; as, "a great amount of carriages," say rather number.

Anent, a Scotticism for near or about, sounds somewhat affected in literary English.

Anniversary, (*annus*, year), means recurring every year; instead of centennial anniversary, therefore, say centenary.

Answer, reply. A reply is more formal than an answer, and does not, as does answer, so naturally presuppose a question or assertion that specifically demands it. Hence answer is used more when a question is in mind, and reply as opposed to a remark or assertion.

Antagonize, not to be used in the sense of alienate; as, "this will antagonize many supporters," say rather alienate. — In America, also, the word is much used as a more pretentious word for oppose; as, to antagonize a bill brought in by the other side.

Anticipate, not to be used in the sense of expect; as, "the vessel was hourly anticipated," say rather expected.

Any, not to be used for at all; as, "he could not hear any," say rather at all, or omit the adverb.

Anybody else's or **anybody's else** — which? The predominance of usage seems to favor the former, especially when the noun succeeds; as, "anybody else's house" (better than anybody's else house). When the noun goes before, as, "Is the book anybody's else?" the usage seems about equally divided.

Anyhow, not to be used in any but colloquial style.

Apartment, sometimes used need-

lessly as refinement on room. Apartment implies one room or set of rooms counted apart from others; we do not speak of a house of one apartment.

Apparatus has no plural form.

Apparent, apparently, to be distinguished from evident, evidently. What is apparent may or may not be as it seems; what is evident admits no doubt.

Appreciate, not to be confounded with value or prize. To appreciate is to rate anything at its true value; hence, in "to appreciate highly" the adverb is superfluous.

Apprehend, comprehend. To apprehend is to take into the mind; to comprehend is to understand when the idea is there.

Approach, sometimes used pretentiously for come.

A propos, a foreign term, to be avoided when English will answer.

Arctics, a provincialism; use rather the word overshoes.

Aren't, contraction for are not; to be used only in colloquial style.

Argue, not to be confounded in meaning with augur.

Argument, to be distinguished from plea. Argument is the process of reasoning; plea the thing reasoned or requested.

Artist, to be used only of the higher orders of workmen, as painters, sculptors, musicians; not of tailors, barbers, and bootblacks.

As, not to be used for that; as, "I do not know *as* (say rather that) it is so."—Not to be used for *so* in negative assertions, as, "this is not *as* good (say rather *so* good) as the other."

Ascend up, the *up* is superfluous, being implied in the ascending. Biblical usage is an exception.

Assets, always used as a plural.

Assist, not to be used in the French sense of be present at; as, "to assist at a wedding."

At auction; this is the more common American usage; *by* auction the British.

Augur, see argue.

Avail of, to, without the reflexive "one's self," and the passive, "to be availed of," are much used colloquially, but do not seem to have reached good literary usage.

Average, a word much overworked nowadays, as "the average man."

Avocation, often used wrongly for vocation, business. An avocation is a side occupation, subordinate to a vocation. This is the proper use; but the word avocation has been so long misused, that its proper sense begins to sound bookish.

Awful, awfully, not synonymous with very; to be used only of something adapted to produce awe.

Back up, colloquial and slang for support.

Badly, the use of this word in the sense of much or greatly is colloquial; as, "I wish to see my friends badly."

Bag, not to be used for capture: —a slang expression.

Baggage, an American word, for which the English use "luggage." Both are correct enough; they illustrate the difference of usage between America and England.

Balance, not to be used for rest or remainder; — a term imported from the vocabulary of business.

Banquet, not to be used pretentiously for an ordinary meal.

Barbaric, not to be confounded with barbarous. Barbaric means pertaining to a barbarous nation; barbarous refers to their cruelty and lowness.

Barbarous, see barbaric.

Beastly, a colloquial English exaggeration for any undesirable quality.

Beau monde, fashionable world, a foreign phrase, unnaturalized.

Been to, — the *to* is superfluous; as, "Where have you been to?"

Behave, not to be used in the sense of behave well, or be good; as, "Now you must behave while I am gone." It is a neutral word, and needs the adverb to denote the character of the conduct.

Behest, an archaic word, to be used only in antique or solemn style.

Beside, besides. It is better to use beside only as a preposition, and besides when the meaning is adverbial. Besides as a preposition may also mean "in addition to"; as, "besides all this."

Besides, see beside.

Between, to be used of two things, *among* of more than two.

Blasé, surfeited, wearied, — a foreign word, unnaturalized.

Bogus, not to be used in dignified style.

Bona fide, in good faith, — a foreign term, which has become practically English in the frequency and naturalness of its use. When used as nominative or objective it should be *bona fides*.

Both, often used superfluously; as, "They both resembled each other," omit both. — Not to be confounded in meaning with *each*.

Bound, not to be used in the sense of determined; as, "He was bound to go," say rather determined. Bound more naturally implies obligation.

Bountiful, not to be used in the sense of plentiful; as, "a bountiful repast." Bountiful applies to persons, and refers not to quantity, but to the disposition to confer benefits; of things it is sometimes used metaphorically with similar implication: as, "a bountiful soil."

Bravery, courage. Bravery is inborn and instinctive; courage the result of reason and determination. Bravery is natural; courage commendable. This is the general distinction; though common usage is sometimes obscure.

Bright, a provincialism for clever.

Bring, fetch. Bring means simply convey hither; fetch means to go and bring.

Brush, a provincialism for bushes, shrubbery.

Bulk refers to size, not to number.

Do not say, "the bulk of the inhabitants," but most, or the greater part of them. — Bulk is not to be used in the sense of proportion; as, "the greater bulk of the people," say rather proportion.

Burgle, an unauthorized formation from burglar, burglary.

But that. In "I do not doubt but that he will come," the *but* is superfluous. So in general with words of doubt; but in such an expression as, "I have no idea but that he will come," the but has place and meaning.

But what, not to be used with words of doubt; in cases where two words are admissible, use "but that." See but that.

Cablegram, a word much used in the newspapers, but illogically formed, and not in good literary use. Say rather cable-dispatch.

Calculate, used provincially for think, deem.

Calculated, not to be used in the sense of liable, likely, apt; as, "some of these publications are calculated to injure society." With the word is associated the idea of intent, and it should be used only in cases where this idea is present.

Calibre, to be used, in its figurative sense, of men, not of things: "a man of great calibre," not "a literary work of great calibre."

Calligraphy, not to be used in the sense of handwriting or chirography. Calligraphy means "beautiful writing"; hence it is inconsistent to say his calligraphy is wretched.

Can (could) but, and cannot (could not) but, are to be distinguished. "Can but do" means can only, can no more than do; "cannot but" means cannot help doing.

Capacity, see ability.

Captain, not to be used as verb; as "to captain the base-ball nine."

Caption, not to be used in the sense of heading; as, "caption of a chapter." It means literally a taking, seizure.

Captivate, not to be used in the mere sense of capture; as, "I have no desire to captivate a seat in the House."

Carriage may be used ambiguously in cases where it may mean either vehicle or demeanor; as, "proud of his carriage."

Carry, bring. Carry means to convey, without thought of the direction; bring means to convey from some other point hither. See bring, fetch.

Casket, not to be used in literature, as in advertising, for coffin.

Casuality, not to be used for the correct form, casualty.

Celebrity, the abstract noun, not to be used in the sense of a celebrated person; as, "A great celebrity is to preach to-morrow."

Ceremonial, to be distinguished from ceremonious. Ceremonial refers to the system of forms; ceremonious to the strictness in observing it.

Ceremonious, see ceremonial.

Certain may be ambiguous when used in cases where it may mean both sure and some; as, "a certain report."

Ceteris paribus, "other things being equal"; an alienism, not to be used where English will answer; the literal translation of it is good enough English.

Champion, the use of this as a verb, as, "to champion a cause," is getting quite customary; better, however, to avoid it.

Character, reputation. Character refers more naturally to what a person is in himself; reputation to what others think of him.

Cheap, low-priced, not exact synonyms. Cheap means at a moderate price, whatever it is, low-priced for its worth. Low-priced refers merely to the amount, whether too much or too little.

Cherub may have an English plural, cherubs, or the Hebrew plural, cherubim; but not the double plural, cherubims.

Citizen, not to be used in the mere sense of person. A citizen is spoken of only in relation to the state; as, "a citizen of no mean country."

Claim, better not to use this in the mere sense of assert or affirm. The exact meaning of claim is to demand as due.

Clarionet, not so good a form as clarinet, though it has worked its way into usage.

Clerk, not to be used as a verb; as, "he was clerking in a store."

Clever, not to be used in its provincial sense of good-natured. It means properly able, skilful.

Climax, not to be used for the highest point, as, "this has reached its climax"; but for the ascent thither, as, "this whole sentence is a climax." The Greek word literally means "a ladder."

Closure, not to be used as a verb; as, "he closured the debate."

Combine, not to be used as a noun; as, "a huge combine of railroads."

Comme il faut, "as it ought to be"; an alienism which it is better to avoid, as English is fully competent to express the idea.

Commence, — instead of using this with infinitive, as, "he commenced to play," it is better style to use it with a verbal noun, as, "commenced playing," or with a noun implying action. Such an expression as "to commence poet" is a Briticism, unauthorized. In most cases begin is preferable to commence.

Commencement sounds more formal and pretentious than beginning.

Complected, unauthorized formation from complexion.

Complete, finished. That is complete which is lacking in no particular; that is finished which has had all done to it that was intended. A house may be finished and yet very incomplete.

Completion, the act of completing, to be distinguished from com

pleteness, the state of being complete.

Composure, not to be used in the sense of composition; as, "the composure of an essay."

Comprehend, see apprehend.

Concision, not to be used in the sense of conciseness.

Conclusion, sometimes used pretentiously where end would be better.

Concrete, not to be used as a verb meaning put in concrete form.

Condone, which means to forgive, not to be used in the sense of to atone for; as, "he condoned his fault."

Confliction, an unauthorized form for conflict.

Conscience, not to be confounded with consciousness.

Conscious, not to be used in the sense of aware. We are conscious of what is within our own mind; we are aware of what is without.

Consequence, which means result, not to be used in the sense of importance or moment; as, "this is of no consequence."

Constantly, which means steadfastly, not to be used for often, or continually.

Contemptible, not to be confounded with contemptuous; as "a contemptible opinion" (which means an opinion deserving of contempt).

Contention, not to be used of an individual act or contest. Contention refers more to the spirit or habit.

Continual, continuous. Continual is used of acts that are frequen repeated; continuous of action th is uninterrupted.

Continuity, to be distinguish from continuance. "The continuit of the divine favor," for instance, i incorrect.

Convene, convoke. A body o men convenes; they may be convoked by some one in authority. This is the proper sense, to which it would be better to keep; though there is increasing tendency to use convene transitively, as, "to convene a body.

Convict, convince. Convict, which is always said of something wrong, refers to one's outer condition; convince, which may be used of either right or wrong, refers to the inner judgment.

Convince, see convict.

Cortège, often used pretentiously for procession.

Cotemporary, not to be used for contemporary.

Couleur de rose, "rose-color"; an alienism, which it is better not to use.

Counterfeit presentment, a trite quotation, which is often used as if it were finer and more humorous than picture; more is lost than gained, however, by the use of it nowadays. See Rule 13.

Courage, which refers to what one does, to be distinguished from fortitude, which refers to what one bears or undergoes. See also bravery.

Crayonize, an unauthorized verbal formation.

Creditable, that may be approved, not to be confounded with credible, that may be believed.

Crime, sin. Crime is thought of as against the state, or against human law; sin as against God, or against divine law.

Culinary department, a pretentious expression, referring to affairs of the kitchen.

Culture, not to be used as a verb. The verbal adjective, as "cultured people," though somewhat undesirable in formation, is in too common usage to be condemned.

Cunning, not to be used in the sense of small, dainty, pleasing. It contains properly a sense of skill or artfulness.

Cure, not to be used intransitively; as, "He will cure of that."

Curious, not to be used in the sense of strange, remarkable; as, "A curious event occurred yesterday."

Custom, habit. Custom refers to usages either of society or of one's self; habit, which is a custom continued so steadily as to develop a tendency or inclination, refers more often to what is done by the individual.

Cute, a provincialism, formed probably from acute, and meaning dainty or shrewd. Not in literary usage.

Dangerous, not to be used in the sense of *in danger;* as, "He is very ill, but not dangerous."

Dare, used with another verb, omits the preposition *to* after it, and takes for past tense *durst,* 3d pers. singular *dare.* Dare as principal verb takes as past tense *dared,* 3d pers. singular *dares.*

Darky, a provincial or slang word; say rather negro.

Deadly, deathly, not to be confounded with each other. One may take a deadly poison, that is, death producing, and become deathly pale, that is, like [the paleness of] death.

Début, an alienism which, because there is no exactly equivalent term in English, has become virtually an English word.

Débutante, an alienism such as is affected by newspaper English.

Decease, not to be used as a verb.

Deceiving, not to be used in the sense of trying to deceive; as, "You are deceiving me."

Decimate, which refers literally to the tenth part (*decem*), should not be used for a greater proportion; as, "The army was terribly decimated."

Decisive, decided, not to be confounded with each other. That is decisive which causes a decision; that is decided which reaches a decision.

Declinature, a newspaper word for declination.

Defalcate, which means to lop off, not to be confounded with default, which means to fail in duty.

Deface, disfigure. Deface is applied to things, and implies wilful intent; disfigure is applied more generally to persons, and has no such implication.

Defect, see fault.

Deference, see regard.

Definite, definitive. Definite is the opposite of indefinite; definitive of provisional. "A definite answer was given; but it was not definitive," that is, not final.

Déjeuner, breakfast; an alienism, to which ordinarily the English word is preferable.

Demand, not to be used in the sense of request; as, "He demanded Godfrey to allow him to sell his horse."

Demean, which means simply to behave, not to be used in the sense of degrade. For this latter sense use degrade; there is also an old word bemean.

Dentrifice, an erroneous form for dentifrice.

Depot, the American word for railway station; the word station is better.

Deprecate, depreciate, not to be confounded with each other. To deprecate is to regret, or desire the removal of; to depreciate (trans.) to estimate slightingly, or (intr.) to fall in value.

Description, — better not to use this in the sense of kind; as, "Animals of every description abounded."

Despite does not need the words *in* and *of;* as, "in despite of all our efforts." "Despite all" is sufficient.

Detect, which means bring to light, expose, not to be used in the sense of see, distinguish; as, "The men could be plainly detected."

Deteriorate, which means make or grow worse, not to be used in the sense of take away from; as, "This deteriorates from his greatness."

Devouring element, a stock newspaper expression for fire.

Diamond, a technical expression for the base-ball ground, presumably unfamiliar to many readers.

Dice, a plural; singular die.

Die with a disease is incorrect. Say rather "die of."

Different than, and the Briticism **different to,** are incorrect; say rather different from.

Dire, direful, words belonging to the poetic vocabulary, are out of place in most prose.

Directly, not to be used as the English use it, in the sense of as soon as; e.g. "Directly he came, we fell to business."

Dirt, not to be used for earth; as, "a dirt road," "ten loads of dirt."

Disappoint, not to be used as a noun; as, "That was a great disappoint."

Discommode,— a better form than this is incommode.

Discord with, not to be used as a verb.

Discovery, not to be confounded in meaning with invention.

Discriminate, see distinguish.

Disdain, not to be used with personal object. See scorn.

Disfigure, see deface.

Disposition, the act of disposing, to be distinguished from disposal, the arrangement itself.

Disremember, provincial and vulgar for forget.

Distance, for way, as "a short distance" for "a little way," sounds somewhat stiff in simple style.

Distinction, [in] to, is not so good as "in distinction from."

Distinctly, distinctively, not to be confounded with each other. They differ in meaning somewhat as definite, definitive, which see.

Distingué, "having an air of distinction," an alienism which sounds rather affected in plain English.

Distinguish, discriminate. Distinguish, often used with two objects, is an act of observation; discriminate, used with a number of objects, an act of nice and accurate judgment.

Divine. The use of this word as a noun, for clergyman or preacher, is becoming obsolete.

Dock, wharf. A dock is a place where things are received; a wharf a place at which shipping lies. One can fall into a dock, but not off a dock.

Dolce far niente, lit. "pleasant do-nothing," an alienism which is better avoided in English."

Donate, as verb, is not good literary usage.

Don't, contraction for do not, plural; not to be used with singular subject; as, "He don't know much," — say doesn't.

Done, not to be used for did; as, "He done it."

Down, as a verb, is confined to colloquial usage; as, "We will down them in the next game."

Down in the mouth, vulgar for discouraged.

Dregs, used only as plural.

Dress, — a better word for the article of apparel so called is gown.

Drive, ride. Drive is to urge along; ride to be borne along. In England the two words are used respectively for being conveyed in a vehicle and going on horseback.

Due, owing. That is due which ought to be paid as a debt; that is owing which is to be referred to a source. Do not say, "His fever was due to impure water," say owing.

Dumb, mute. He is dumb who cannot speak; he is mute who does not choose to speak.

Dumfoundered, slang or provincial for astonished.

During, often misused for in. It contains a sense of continuance of time.

Each, to be distinguished from every; as, "Each day I see him sitting in the same place." Here "every" would be better, because reference is made to something that occurs on all days without exception, whereas the reference of each is to single days. — Each is also to be distinguished from both; as, "Both parties maintained their original positions." Here "each" would be better, because the parties are thought of separately, not together.

Each other, one another. It has been maintained that each other should be used where only two are concerned, and one another where there are more than two; but the

distinction is not necessary. The expressions are interchangeable.

Eat (pronounced ĕt), an old-fashioned preterite of eat, not in good use. Say ate.

Eaves, used only as a plural.

Éclat, brilliant effect; an alienism, to be avoided if possible, but expressing an idea not easily given in native English.

Editorial seems to be coming into good usage as a noun, instead of "editorial article."

E'en, a contraction suitable rather to poetry than to prose.

E'er, a poetic contraction, not suitable for prose.

Effect, see affect.

Effectuate, a pretentious word, for which the word "effect" is generally an equivalent.

Effluvia, a foreign plural, not to be used as singular. The singular is "effluvium."

Effort, work, labor, task, toil. "Work is effort (not necessarily painful) viewed in the light of the accomplishment of an end. When our work is something definitely appointed us, ... it becomes a task: when it is hard, we designate it labor; when wearisome or fatiguing, toil." — DAVIDSON.

Either, to be used of two objects *any one* of more than two. — Either is to be distinguished from each; "either" refers to *one* of two things, "each" to two things taken severally. "Either side of the street was lined with the police," means whichever side you choose to regard; here *each* would be better; or you could say, "Both . . . were."

Elder, see older.

Elective, not to be used as noun; for elective course; as, "There are many electives this term." See optional.

Electric, not to be used as a noun; as, "I came by the electric."

Electrocute, an unauthorized and illogical formation, meaning to execute (put to death) by electricity.

Elegant, not to be used in the vague sense of anything remarkable; as, "elegant day," "an elegant view"; but as containing the sense of "choice." A much misused word.

Eliminate, not to be used in the sense of elicit or draw forth; as, "we wish to eliminate the truth." It means literally to cast out of doors.

Élite, an alienism, much used where an English word would be better.

Elocute, an unauthorized verbal formation from elocution.

Else but, say rather else than.

Embarras des richesses, "embarrassment of (or rising from) riches," an alienism, better avoided, because the English translation of it is natural enough for all purposes.

Embrace, not to be used in the sense of comprise; as, "This society embraces five auxiliaries."

Emigration, to be distinguished from immigration. Emigration is moving from a country, immigration moving into a country.

Employé, — the preferable form is employee.

Empty, not to be used of a river in the sense of flow into, discharge.

Enact, not to be used as a fine expression for act.

End up, — the up is superfluous.

Endorse, not to be used in the sense of approve; as, "I endorse his sentiments." A term imported from the vocabulary of business.

Energy, zeal, enthusiasm, fanaticism. All but the first "are forms of mental energy . . . ; but, while 'zeal' points to the warmth or ardor with which we take to a thing, 'enthusiasm' is vehement zeal combined with rapture, and excessive and extravagant enthusiasm is what we know as 'fanaticism.'"— DAVIDSON.

Enjoy, sometimes erroneously used in the sense of have; as, "to enjoy poor health."

Enormity, to be distinguished from enormousness. Enormousness refers to great size; enormity generally carries with this meaning the idea of something monstrous or outrageous.

Enormousness, see enormity.

En route, an alienism, for which "on the way" is a preferable substitute.

Ensure, to be distinguished from secure.

Enthuse, a vulgar and unauthorized verbal formation from enthusiasm; better not to use it.

Enthusiasm, see energy.

Entre nous, "between ourselves"; an alienism, unnecessary because an English equivalent is so easily found.

Environment, an overworked word for surroundings.

Equable, not to be confounded with equitable.

Equally as well, a redundant expression. Say "as well" or "equally well."

Erewhile, archaism for formerly, — more suitable to poetry than to prose.

Esprit du (de) corps, lit. "spirit of (the) body"; an alienism, for which, however, English has no exact equivalent.

Esteem, see regard.

Estimate, to be distinguished from estimation, as concrete from abstract.

Estimation, see estimate.

Ethics, sometimes used as a singular, sometimes as a plural.

Evacuate, not to be used intransitively, in the sense of depart.

Eventuate, a bookish term, to which "turn out" is ordinarily preferable.

Every, see each.

Every confidence, not to be used for greatest confidence, — as if one could have more than one confidence.

Everywheres, vulgarism for everywhere.

Evidence, testimony. "Evidence is that which tends to convince; testimony is that which is intended to convince."

Evidently, to be distinguished from the weaker word apparently (which see), and from the somewhat stronger word manifestly.

Examination, inspection, scrutiny, survey. "Inspection denotes close or minute and critical examination of a thing; strict or severe inspection being known as scrutiny. In surveying we range over a wide field of observation, and our object is less to examine than to comprehend." — DAVIDSON.

Except, not to be used as a conjunction in the sense of unless; the usage is obsolete.

Exceptionable, not to be confounded with exceptional. Exceptional refers to that which constitutes an exception; exceptionable, that to which exception may be taken.

Ex cathedra, lit. "from the chair," authoritatively; an alienism, which sounds a little formal in ordinary style, but expresses a shade of meaning which no English word conveys.

Excite, incite. Excite is to rouse feelings; incite to urge forward from feelings to acts.

Execute, has come into such frequent misuse as applied to a personal object in the sense of put to death, that it would be hard to displace. Strictly speaking, it is not the criminal, but the sentence, that is executed.

Exemplary, not to be used in the mere sense of excellent. It means fit to be an example, whether of good or of ill.

Expatiate, not to be confounded with expiate.

Expect, not to be used of past or present events; as "I expect you had a pleasant time yesterday." Suspect, or daresay, is better.

Experience; it is better not to use this as a verb; as, "to experience much difficulty."

Extend, not to be used in the sense of show; as, "He extended me great courtesy."

Extreme, extremely, not susceptible of comparison.

Factor, not to be used in the sense of source, part. The word contains the idea of effecting, working something.

Fait accompli, "an accomplished fact," one of those alienisms that are apt to make the style sound affected without a corresponding advantage in the idea.

Fanaticism, see energy.

Farther, further. The two words are not very strictly differentiated by writers; generally, however, it seems more natural to use *farther* of literal distance and *further* of quantity or degree.

Fault, defect. A defect is something wanting; a fault is something wrong.

Favor, in the sense of resemble, as in "He favors his father," is a provincialism; see page 33.

Feature, not to be confounded in meaning with circumstance.

Feel, followed by an infinitive, as "I feel to sympathize with him," is a provincialism.

Feel like, in the meaning of "feel inclined," as, "I feel like approving

you for this," is a much used colloquialism.

Felicity, sometimes used as a finer word, when happiness would be better.

Fellowship, not to be used as a verb.

Female, not to be used for woman.

Fetch, see bring.

Few, and **a few**, are different in meaning. "Few persons like Mr. Smith," means but few, implying that more dislike him. "A few persons like Mr. Smith" means some, perhaps all who know him.

Fewer, to be distinguished from less, as number from quantity.

Fictitious writer, to be distinguished from writer of fiction.

Finance, not to be used as a verb.

Finished, see complete.

Firemanic, a specimen word such as country newspapers affect, — to be avoided.

Firstly, not to be used as adverbial form; first is an adverb as well as an adjective.

First four or four first — which? The question has been discussed altogether out of proportion to its importance, which is very small; but "first four" seems logically preferable.

First-rate, not to be used as adverb; as, "He succeeded first-rate."

Fix, not to be used in the provincial sense of repair, mend.

Flee, *pret.* fled, to be used of persons; **fly**, *pret.* flew, to be used of winged creatures.

Flown, not to be used as *pret.* of flow; it is the *perf. part.* of fly, and the *pret.* of flow is flowed.

Folks, used in the plural for persons or people, is a provincialism.

Forbid, not to be used with from; as, "I forbid you from going." Say "forbid you to go," or "forbid your going."

Fortitude, see courage.

Freight, not to be used as a verb; as, "to freight the goods through from Chicago"; nor to be used as contraction for freight-train.

From thence, from hence, from whence; the *from* is superfluous, as the adverbs already contain the idea from.

Funny, not to be used in the sense of odd or unusual.

Future, not to be used in the sense of next or subsequent, as, "His future course was very strange."

'Gan, for began — a form suitable only to poetry.

Gent, not to be used for gentleman or person.

Genus homo, "human race"; an alienism and stock expression, better avoided.

Gesture, not to be used as verb.

Give away, a slang expression not suitable to composition.

Give upon, a French idiom, to be avoided; as, "The drawing-room gives upon a well-kept lawn."

Go, *pret.* went, *perf. part.* gone. The parts to be carefully observed; do not say, "He has went."

Goes without saying, a French idiom, not incorrect perhaps, but in danger of being overworked into a mannerism.

Go in for, a colloquial expression, more used in England than in America; to be avoided.

Good, not to be used as adverb; as, "Did you sleep good last night?"

Good deal, an idiom in perfectly good use, and less formal than very much.

Got, not to be used with *have* in the sense of possession; as, "Have you got that book you had yesterday?" When used, it should convey the sense of obtaining.

Got to, as in, "He has got to go," — the got is superfluous.

Graduate, it is better to follow the English usage and not use this of persons as active verb; as, "He graduated last year." Say rather "was graduated."

Graphic, which refers to something written or pictured, should not be used of sound.

Grateful, sometimes unnecessarily used for pleasant, — a Latin meaning.

Gratuitous, not to be used in the sense of untrue, unfounded; as, "That is an entirely gratuitous assumption."

Great deal, a good idiom, which need not be neglected on the score of homeliness. See good deal.

Grieviance, a vulgar and incorrect form for grievance.

Gubernatorial, a clumsy and pretentious word, better avoided.

Guess, a common Americanism for suppose, think; better not used in literature.

Gums, a provincial name for overshoes.

Habit, see custom.

Had better, a good idiom, and rather more natural than would better.

Had have are sometimes erroneously joined together; as, "Had I have known it," The have is of course superfluous.

Had rather, like had better, a good idiom; but would rather, as a more grammatical equivalent, is more used than would better.

Had ought to, hadn't ought to, provincial and incorrect for ought to, ought not to.

Hain't, a vulgarism, not admissible even in colloquial style.

Half an eye, a slang expression quite inconsistent with dignified language.

Hanged, the pret. of hang (tr.) when a person is spoken of; hung when an inanimate object.

Hard lines, slang for ill-fortune.

Hardly . . . than, not to be used for hardly when. — Hardly as adverb means scarcely; with another meaning use hard, as "He struck the man hard."

Hate, wrongly used with an infinitive for dislike; as "I hate to do this."

Headquarters, sometimes used as plural, sometimes as singular.

Healthful, healthy. That is

healthful which promotes health; that is healthy which has health. Persons are healthy, surroundings are healthful.

Healthy, see healthful.

Heft, as if from heavy, a provincial and vulgar word for weight.

Help but be, as in "I cannot help but be sorry," is clumsy; say rather "help being."

Help meet; in this expression meet is an adjective meaning fit; as an "help meet for him"; see Genesis ii. 18. Hence these two are not to be used as one word in the sense of helpmate, helper.

Hereabouts, not to take the *s* when used as an adverb. The same to be said of thereabouts, whereabouts.

Het, vulgar and incorrect for heated.

Hire, to be distinguished from let. The owner lets a house; he does not hire it out.

Home, not to be used in the sense of house; as, "He is building a beautiful home."

How, not to be used for that; as, "I have heard how people are very sea-sick in crossing the channel."

Human, not to be used as a noun; as, "a multitude of small humans around him."

Humanitarian, not to be used in the sense of humane. It is a theological term, meaning denying the divinity of Jesus Christ.

Hung, see hanged.

Hurry, to be distinguished from haste. Hurry contains a sense of disturbance, confusion; haste does not.

Hymeneal altar, a stock and pretentious expression for marriage.

Identified with, not to be used in the sense of prominent in; as, to be identified with a movement. To identify is to prove to be the same.

If, to be distinguished from whether; as, "I do not know if he will come,"—say rather "whether he will come."

Illusion, not to be confounded with allusion.

Illy, not to be used as an adverb modifying an adjective or participle; as, "an illy equipped establishment,"—say ill. Illy as an adverb is almost obsolete.

Imagination, fancy. Imagination refers more to the picturing of actual things in the mind; fancy to the creating of new things. This, however, is only one distinction between two much-discussed words.

Immediately, not to be used as conjunction meaning as soon as; as, "Immediately he said this, his whole manner changed." See directly.

Immigration, see emigration.

Implicit, not to be used in the sense of unlimited; as, "I have the most implicit confidence in him." Implicit is properly opposed to explicit,—lit. infolded as contrast to unfolded.

Impugn, not to be used in the sense of impute; as, "to impugn motives to any one."

In our midst, in their midst. It is better style to use the of-construction rather than the posses-

sive; as, "in the midst of us," "of them."

In respect of, not to be used for in respect to.

In so far, — the *in* is superfluous.

Inaugurate, — not to be used pretentiously for begin.

***Incog.*,** abbreviation of incognito, an alienism, used considerably by newspapers, but having good enough English equivalents.

Incomparable, absolute in degree, not capable of more or less.

Incredulous, used of persons, not to be confounded with incredible, used of things.

Individual, not to be used in the mere sense of person. When used it should always convey some thought of *a single* person or thing as opposed to many.

Initiate, sometimes used in a pompous, pretentious way, when begin would be better.

Inspection, see examination.

***In toto*,** alienism for wholly, entirely, and not needed in ordinary English.

Invention, to be distinguished from discovery.

Invite, not to be used as a noun; as, "a long list of invites."

Irrevelant, sometimes erroneously written for irrelevant.

Is being done, is being built, etc. Grammarians prefer "is doing," "is building," etc., when not ambiguous, to passives of this class.

Issuance, a new and not fully authorized word for issue.

Item, — a better word is paragraph; as, "a newspaper item" (paragraph).

Jeopardize; all that is expressed in this word is better expressed by the shorter word jeopard.

***Jeunesse dorée*,** "gilded youth," an alienism, better avoided.

Jolly, a colloquial word used so loosely as to have little definite meaning. To be used only in its proper sense of merry, hilarious.

Journal (from French *jour*, day), is not properly used of a monthly or quarterly magazine.

Jubilant, an overworked word for rejoicing.

Jump on, slang for oppose; not suited to composition.

Juvenile, not to be used as a noun.

Juxtapose, an unauthorized verbal formation from juxtaposition.

Kind of a, as in "a kind of a swing"; the *a* after of is superfluous.

Knight Templar forms the plural by adding *s* to both words: they are nouns in apposition.

Know as, not to be used for know *that:* as, "I do not know as he can be seen to-day."

Labor, see effort.

Laborites, an unauthorized formation to designate the labor party.

Lachrymal, of or pertaining to tears, to be distinguished from lachrymose, tearful.

Lady, not to be used for wife.

Last, when used in the sense of latest, may sometimes be ambiguous;

a man's last book is not the same as his latest book.

Lay, lie. The parts of these two verbs are to be carefully distinguished; see above, page 14.

Lead (lĕad), an erroneous spelling, often used, for the pret. of lead, which should be written led.

Learn, not to be used in the sense of teach; as, "He learned us arithmetic."

Lease, let, to be distinguished from hire. See hire.

Leave, not to be used intransitively; as, "He left this morning."

Leave alone, see let alone.

Lengthy, not to be used indiscriminately for long. Applied to expression lengthy may be defined as having length without force; see Practical Elements of Rhetoric, p. 50.

Leniency, an unnecessarily long equivalent for lenity.

Less, not to be used for number; "No less than forty persons." Say fewer.

Let alone, let be, preferable to leave alone, leave be.

Level-headed, slang for thoughtful, able, judicious; not adapted to dignified style.

Liable, not to be used for likely. Likely suggests probability, liable unpleasant probability.

Lift, the English term, elevator the American. Both are equally good in their place.

Like, not to be used for as; as, "Do like I do." *Like* is used with nouns, *as* with verbs.—Like as verb: see love.

Limb, not to be used, from a false feeling of modesty, for leg. The substitution only reveals the more plainly what you are thinking of.

Limit, limitation, to be distinguished from each other, as concrete and abstract.

Line, border. To line is to put something on the inner or under side; to border to put something on the edge.

Lit, as pret. of light, is obsolete. Say lighted; as "He lighted the lamp," or alighted; as, "The bird alighted on the fence."

Literally, an overworked word; not to be used except as distinguishing from figuratively. No one could say, for instance, "The audience was literally melted to tears by the oration"; — figuratively, if at all.

Loan, better not to use this as a verb; as, "He loaned me this book." It is really a noun.

Local, not to be used as a noun, in the sense of local reporter; as "The locals are busy writing up the accident."

Locality, sometimes used pretentiously where place would be better.

Locate, not to be used intransitively; as, "He located in the West."

Look like, followed by a verbal noun, as, "It looks like clearing," is a colloquialism similar to feel like, which see.

Loose, sometimes used carelessly or ignorantly for lose.

Lords of creation, a stock and would-be humorous expression for men. It will bear to rest.

Lot, for number, as, "There was a lot of soldiers here," is colloquial and provincial, not in literary style.

Lotion, not to be used as a verb.

Lots of, provincial and colloquial for a great number. Not adapted to dignified composition.

Love, like. Like is to be pleased with in a moderate degree; love is not properly used of inanimate objects; as, "I love beefsteak."

Low-priced, see cheap.

Luggage, the English word for which the American equivalent is baggage. Both equally good in their place.

Lunch is the verb; **luncheon** the substantive. "To take lunch" is a colloquial rather than a literary expression.

Luxuriant, luxurious. Luxurious means indulging or delighting in luxury; luxuriant, growing abundantly or excessively.

Mad, provincially used in the sense of angry, enraged. Better to confine the word to its legitimate sense of insane, and the senses directly suggested from this.

Magnum opus, "great work"; an alienism, the sense of which is ordinarily expressed in English.

Make, not to be used in the sense of earn, gain; as, "He did not make much in that job." The phrase "make money," however, is in good use.

Managerial, a newspaper adjective, clumsy and pretentious.

Manifestly, see evidently.

Martyrize, an unauthorized verbal formation.

Masses, an overworked word. Better not to use it for the people.

Materialize, not to be used in the sense of appear; as, "Kelly failed to materialize when he was wanted."

Mathematics, sometimes used as singular, sometimes as plural.

Means, in the sense of instrument, as "means to an end," may be used as singular or plural; in the sense of resources, — "ample means," — is used as plural.

Memorandum takes for plural memoranda, except when it means books; then the plural is memorandums.

Meretricious, not to be confounded with meritorious; what is meretricious attracts by false show.

Miasma takes for plural, not miasmæ, but miasmata. In somewhat elevated style one can say miasm, miasms.

'Mid, a contraction suitable only to poetic style.

Mise en scène, "setting on stage," an alienism, for which it is better to use an English equivalent.

Mistaken, to be, although not so regular as "to mistake," and requiring a good deal of special pleading to explain grammatically, is a well-established English idiom.

Monogram, not to be confounded with monograph. A monogram is a character or cipher composed of two or more letters; a **monograph** is a treatise on a single or special topic.

Most, not to be used for almost; as, "He comes most every day."—It is also much overused for very, as, "a most profound silence." Use most only where an actual superlative is suggested.

Motion, is the general word; **movement** the concrete.

Much, to be used of quantity; **many,** of number. Do not say, "Much of these distinctions have been made before."

Much of any, a provincial and incorrect expression for "much if any"; as, "It is not much of any hotter to-day."

Mutatis mutandis, "things being changed which are to be changed," an alienism, very convenient sometimes, as shortening expression, but subject to the caution regarding foreign words.

Mutual, not to be used in the sense of common; as, "a mutual friend." When used, the word should contain a sense of reciprocity; as, "hearty expressions of mutual good-will."

Myself, not to be used for unemphatic I; as, "When the soldiers and myself had gone."

Nasty, not to be used in the English colloquial sense of disagreeable.

Near, not to be used adverbially, for nearly; as, "He is not near so good as his brother,"—say nearly.

Near-by, not to be used as an adjective; as, "a near-by church."

'Neath, a contraction suitable only to poetry.

Need, meaning to lack, and used as principal verb takes *s* in 3d person singular; meaning to be necessary and used as auxiliary (without to) its 3d person singular is need; e.g. "He needs money; still he need not beg." See Dare.—LONG.

Ne'er, a contraction suitable only to poetry.

Neglect, negligence. Neglect is the concrete act or instance; negligence the disposition or characteristic of the man.

Negligence, see neglect.

Neighbor, not to be used as a verb, for be neighborly; as, "The two never neighbored well."

Neither, not to be used of more than two.

Nether extremities, a pretentious expression for feet.

Never, not to be used for not; as, "I never remember to have seen such a thing."

New, to be distinguished from novel.

New beginner,—the *new* is superfluous.

News, to be used as a singular noun; as, "The news is favorable this morning."

Nice, not to be used in the general loose sense of agreeable; its correct meaning is delicate, exact.

Nicely, not to be used in the sense of well; as, "How do you do? Nicely, thank you."

No good, no use, not to be used without of; as, "The thing is no good,"—say of no good.

Not as, not to be used for not

so; as, "Not as good." After a negative, expressed or implied, use *so* instead of *as*.

Nothing like, not to be used for not nearly; as, "He was nothing like so well to-day as yesterday."

Notorious, to be distinguished from noted, famous. Notorious implies some bad or doubtful quality.

Nought, poetic form of nothing; its use to be confined mostly to poetry.

Now, not to be used adjectively, for present; as, "He is calculating his now resources."

Nowhere near so, vulgarism for not nearly so.

Nuptials, used only as a plural.

O, Oh; "We should distinguish between the sign of the vocative and the emotional interjection, writing *O* for the former and *Oh* for the latter." — EARLE.

Obligated, erroneous form for obliged.

Obliged to; in passive the idioms has to, had to, are preferable; as, "He was obliged to be punished for the fault." Say had to be punished.

Observation, to be distinguished from observance. Observation is looking at carefully; observance is ceremonious regard for.

Observe, not to be used for say; as, "He observed that he was very tired."

Odds, sometimes used as singular, sometimes as plural.

O'er, a contraction suitable only to poetry.

Of any, not to be used for of all; as, "This is the finest specimen of any I have seen."

Off of; the *of* is superfluous; as, "Four yards off of that piece."

Oft, a contraction suitable only to poetry.

Old veteran, the *old* is superfluous, being implied in the word veteran (*vetus*).

Older, elder. Elder is used mostly of persons; older of persons and things. Older is used when the comparative conjunction is used; as, "older than the other"; elder oftener when the *than* is omitted; as "the elder of the two." The same distinctions apply to oldest and eldest.

Oldest, eldest, see older, elder.

On one's ear, slang for indignant; not consistent with dignified style.

On the street, better to say in the street. In is the correct preposition.

Once, not to be used for after or as soon as; e. g. "Once this was done, there was no turning back." See immediately and directly.

One, as indefinite pronoun, to be used with caution; see preceding, page 81.

One another, see each other.

One-time, not to be used as an adjective; as, "His one-time principles."

Ones, plural of one, to be used sparingly. See preceding, page 91, note 2.

Only is often erroneously placed; see Rule 25, page 71.

Onto, not to be written as a single word, and not to be used at all as a compound preposition. Use upon.

Open up, the *up* is superfluous; as, "This opens up beautifully."

Optional, not to be used as a noun; as, "He takes three optionals."

Oral, to be distinguished from verbal. Verbal is in words; oral is by word of mouth.

Organism, to be distinguished from organization, as result from process.

Ought to, should, differ in degree; ought being stronger, as expressing duty, while should, though it may express duty, oftener expresses propriety or expediency.

Outstart, not to be used for outset; as, "We see this clearly at the outstart."

Ovation, as used for mere shouting or cheering, is an exaggerated term. Keep the word for great occasions.

Over and above, not to be used for more than.

Over with, a provincialism; the *with* is superfluous; as, "after the reception was over with." Omit with.

Overflown, not to be used for overflowed. See flown.

Overlook, not to be confounded in use with oversee or superintend. It may easily become ambiguous; as, "He was employed to overlook the affairs of the company."

Owing to, see due.

Pains, in the sense of labor, care, used with singular verb more commonly than with plural.

Pal, slang for companion, confederate; not suitable to serious composition.

Pants, not to be used for pantaloons or trousers; do not use the word at all.

Paradox, not to be used with seeming — a seeming paradox — because the word already means a seeming absurdity.

Partake, not to be used where only one person is concerned; as, "He partook of dinner." The word implies sharing with. To partake *in* may, however, be used of one person, the *part* taken being implied in the object.

Partially, had better not be used in the sense of partly; as, "I have only partially examined it." It may mean "with partiality."

Party, not to be used for person; as, "He is an odd old party." The word implies persons ranged on opposite sides, and in this sense may be used of individuals; as, "parties to a transaction"; but without this implication should not be used.

Paternal affection, pretentious and bookish for a father's love.

Patron, patronize, patronage, should be used only when there is a sense of condescension and obligation; not in the sense of customer, give custom, custom.

Pell-mell, not to be used of a single person; as, "He rushed pell-

mell down the street." It implies a crowd.

Penchant, inclination; an alienism, not really necessary in English.

Per, not to be used except before Latin nouns; you can say "per diem," but not per day.

Peradventure, an old-fashioned adverb whose use in ordinary prose sounds affected.

Perchance, better suited for poetry; the prose word is perhaps.

Perform, not to be used for play; as, "He performs exquisitely on the violin."

Period, not to be used for a point of time; it implies extended time.

Perpetually, to be distinguished from continually. Perpetual is never-ceasing; anything that is continual may have stops and interruptions. See continual, continuous.

Persuade, means more than advise; it means that the advice or plea has effected its result. Do not use the words as synonymous.

Phenomenon, forms its plural phenomena.

Photo, not to be used as an abbreviation for photograph.

Piece, provincialism for distance; as, "I went a good piece with him."

Pièce de résistance, "piece of (for) resistance"; an alienism, the use of which may easily sound pretentious and affected, though there is no exact English equivalent.

Pile, slang for a fortune; as, "He made his pile in Cincinnati." Not consistent with good style.

Pincers, used only as plural.

Pitiable, pitiful, to be distinguished. Pitiable is deserving pity; pitiful is compassionate, sometimes lamentable.

Plastic, not to be used of the agency that fashions but of the thing fashioned.

Plĕad, sometimes wrongly used as the pret. of plead. The correct form is pleaded.

Plenty, not to be used as adjective in the sense of plentiful; as, "Money is plenty this year." — Not to be used as adverb in the sense of fully; as, "This is plenty large enough."

Politic, to be distinguished from political. Politic means shrewd; political means having to do with politics.

Politics, predominating usage favors treating this word as a singular.

Portion, not to be used for part, unless it means a part set aside for some special purpose. Do not say "A portion of the street was under repair."

Post, not to be used in the sense of inform; as, "He will post you on all our requirements."

Postal, not to be used as a noun; as, "Send me a postal occasionally." Say postal card, or post card.

Practicable, to be distinguished from practical. Practicable means, that which may be practised or done; practical, that which may be turned to use or account.

Practical, see practicable.

Predicate, not to be used in the sense of base; as, "I predicate my

opinion on his statement." Not to be confounded with predict.

Prefer . . . than is wrong; say rather prefer . . . to.

Preferable . . . than, not to be used for preferable to.

Prejudice, not to be used for prepossess. We are prepossessed in favor of some person or thing; prejudiced against.

Present, not to be used in the sense of introduce, except in the phrase to present at court; it is an affectation.

Presume, better not to use this for think, believe, daresay; as, "I presume he is correct." Presume to say would be the full expression.

Pretend, not to be used in the sense of profess or claim; as, "I do not pretend to be accurate." The word pretend may often convey an idea of falsity or insincerity, and should be tested for that implication.

Preventative, incorrect form for preventive.

Previous, not to be used adverbially; as, "Previous to his departure he made this stipulation." Say previously.

Principal, the adjective, and principle, the noun, not to be confounded. The wrong spelling is often used.

Probate, not to be used as a verb; as, "The will was probated." Say admitted to probate.

Proceeds, used only as a plural.

Procure, often used pretentiously where get would be better.

Product, to be distinguished from production, as result from process.

Production, see product.

Prominence, not to be confounded with predominance.

Promise, not to be used in the sense of assure; as, "I promise you we had a good time."

Proof, not to be used in the sense of evidence; it takes considerable evidence to establish proof.

Propose and purpose, not to be confounded. Propose is to set forth for consideration or action; purpose to have the intent.

Proposition, not to be confounded with proposal. A proposition contemplates discussion or consideration; a proposal contemplates acceptance or rejection.

Providing, not to be used for provided; as, "Providing he has time, he will come."

Proven, incorrect pret. from prove. Say proved.

Purchase, sometimes used pretentiously when buy would be better.

Put in an appearance, stock expression, and outworn, for appear.

Quantity, not to be used for number; as, "There was a great quantity of carriages present."

Quite, to be used in the sense of fully or completely, not in the provincial sense of not quite; as, "He is not very well, but quite well."

Quondam, alienism for former, and not really necessary in English.

Railroad, not to be used as verb; as, "to railroad a scheme through Congress."

Railway, the English word, railroad being the American. The two are equally correct.

Raise, not to be used as noun; as, "He made a raise."

Raison d'être, "reason for existing"; an alienism, very convenient sometimes, but the translation is to be preferred.

Rampageous, a slang word suitable only for colloquial style.

Rattled, slang for confused; not suited to dignified style.

Rarely, not to be used as an adjective; as, "It is rarely that you see such a man."

Rarely or ever, not to be used for rarely if ever, rarely or never. See seldom or ever.

Ratiocinate, one of the big and pretentious words that give more sound than intelligibility to style.

Real, not to be used as adverb; as, "I think it is real mean."

Receipt, to be distinguished from recipe.

Recherché, choice, refined; an alienism, much used in society annals, but unnecessary in ordinary English.

Reckon, provincialism for think, suppose.

Recollect, remember. We remember when an impression remains on our mind; we recollect when we recall something to mind.

Referee, not to be used as a verb; as, "He refereed the game."

Regard, respect, esteem, deference, reverence, veneration. "Of these, respect and esteem signify the same kind of regard (but in different degrees of intensity), — namely, the regard that springs from our knowledge of high character or of sound judgment in him who is the object of regard. Deference is yielding to another, and has reference to admitted superiority — a superiority that may be intellectual, or that may arise from rank or age or station. . . . Reverence and veneration are profound regard, and are drawn forth by high or elevated qualities; they are associated with the grand or the sublime. . . . Greater intensity or depth of devotion is implied in veneration than in reverence." — DAVIDSON.

Region, to be distinguished from neighborhood, as a broader, more comprehensive term.

Reliable, a word over which grammarians have fought much; but in spite of all it has made a place in usage, though careful writers generally prefer trustworthy.

Remember, see recollect.

Remit, not to be used in the mere sense of send. It means send back, and thence to surrender, relax, forgive.

Rendition, not to be used for rendering or performance; as, "the rendition of the character." Rendition means properly the act of yielding or surrendering.

Repeat, not to be used as a noun in the sense of repetition; as, "each repeat of the pattern."

Replace, not to be used in the sense of take the place of; as

"This machine replaces the old." Replace means properly, restore to its place.

Reply, see answer.

Reporterial, a newspaper adjective, not in authorized use.

Reputation, see character.

Requirement, requisition, requisite. Requirement, that which is required as essential or necessary; requisition, that which is required or imposed by authority; requisite, that which is demanded by the nature of things.

Reside, often used pretentiously for live.

Residence, used pretentiously by those for whom house or home is not good enough.

Resort, resource. In resort we think more of the act of betaking; in resource, more of the aid or supply.

Respect, see regard.

Respectfully, not to be confounded with respectively.

Restitute, an unauthorized verbal formation from restitution.

Resurrect, an unauthorized verbal formation from resurrection.

Retiracy, an uncalled-for substitute for retirement.

Retire, used for go to bed by those who cannot bear common language.

Rev., in using this title it is better to prefix *the* — "the Rev.," except perhaps in addressing a letter.

Reverence, see regard.

Revolting, may be used ambiguously; as, "The revolting Bulgarians."

Riches, used only as plural.

Ride, see drive.

Right, not to be used in the sense of obligation, duty; as, "You have as good a right to be searched as I have." — In the sense of very the word is a provincialism; as, "This watermelon is right good." — Not to be used in the sense of just; as, "right here," "right there."

Right away, right off, provincial and objectionable for directly, immediately.

Rise up, — the *up* is superfluous.

Rôle, an alienism; mostly unnecessary because fully represented by the word part.

Rooster, provincialism for cock.

Rubbers, — a better word is overshoes.

Rubeola, technicalism for measles.

Sacred desk, a stock expression for pulpit; has a formal and artificial sound.

Same . . . as, not to be used for same . . . that; as, "This is the same picture as I saw yesterday."

Sang, as pret. of sing, is preferable to sung.

Sartorial artist, pretentious for tailor.

Save, for except, more suitable to poetry and the higher effects of prose.

Savoir faire, lit. "knowing to do," skilful management or tact; an alienism, not necessary in ordinary English.

Scarce, the adjective, not to be used for scarcely; as, "Scarce had

he gone, when Vincent returned." To be reserved for poetic license.

Scarcely . . . than, not to be used for scarcely . . . when; see hardly . . . than.

Scion, a pretentious word for son; sometimes inaccurately used for fellow, person.

Scissors, used only as plural.

Scorn, disdain, not to be used with a personal object; as, "He scorns Mr. B." Say despise, or look down upon.

Scrutiny, see examination.

Section, "an unpleasant Americanism for neighborhood, vicinity, quarter, region"; as, "In our section we do things differently."

Seldom or ever, not to be used for seldom or never, seldom if ever. See rarely or ever.

Sensation, not to be used in the sense of exciting news; as, "The newspapers have a great sensation this morning."

Sensible of, means aware of.

Sensitive to, affected by.

Seraph forms its plural either seraphs or seraphim; but not seraphims.

Series, same form for singular and plural, but used generally as singular.

Seriatim, "in order"; an alienism, for which there are good equivalents.

Set, sit, seat, the parts to be distinguished; see preceding, page 14.

Sewage, sewerage, not to be confounded with each other. Sewage is the contents of a sewer; sewerage the system of sewers.

Shall and Will; for use of these auxiliaries, see Rule 21, page 60.

Shears, used only as plural.

Shock, to be distinguished from receive a shock; as, "He was shocked by electricity." Say "received a shock of electricity."

Sick, ill. The English generally use ill as a euphemism for sick, and restrict the latter to nausea; but the distinction is not observed by Americans.

Sight, a provincialism for many, a great number; as, "There was a sight of flowers on exhibition." Used also in plural.

Sightly, provincialism for well-situated; as, "This is a very sightly location." It means pleasing to the eye or to the æsthetic sense.

Sin, see crime.

Sine qua non, something indispensable; an alienism, convenient sometimes, but generally better avoided.

Sink down, the *down* is superfluous.

Sit upon, slang for repress or scold; not consistent with dignified composition.

Size up, slang for show the character or measure of; not to be used in any but colloquial style.

Slue, provincialism for a large number or amount; as, "A slue of books."

Smart, used provincially for able, capable. Better to confine the word to its proper meanings of keen, vigorous, showy.

Smell of, the *of* superfluous. See Taste of.

Sociable, social. Sociable means companionable, fitted for society; social, the relations of men in society or communities.

Soirée dansante, "an evening dancing party," something that the English is competent to name without borrowing the alienism.

Solicitation, not to be confounded in meaning with solicitude.

Some, not to be used for somewhat; as, "He is some better today."

Somebody else's, see anybody else's.

Speciality, an erroneous writing for specialty.

Species, except in scientific language, not to be used for kind; as, "a species of saw-horse."—The word is the same for singular and plural; and specie, though etymologically the same in origin, is another word.

Splendid, not to be used for what is merely great or good. It means brilliant, literally or metaphorically.

Spoonfuls, the correct plural of spoonful.

Square, not susceptible of comparison.

Standpoint, a preferable equivalent for this is point of view.

State, statement, not to be used for say, assertion; as, "He states that he is going to Philadelphia tomorrow." State and statement are more formal words, used only of some important assertion.

Steal, not to be used as a noun; as, "They are in for a big steal."

Stimulation, not to be confounded with stimulus. Stimulation is the act of stimulating; stimulus, that which stimulates.

Stop, not to be used in the sense of stay; as, "He has been stopping several months in London."

Storm, not to be used for mere rain or snow. Storm refers to atmospheric disturbance, with or without rain or snow.

Strata, not to be used as a singular. It is a plural; the singular is stratum.

Sub rosa, secretly; an alienism for which the English has no need.

Subsequent, not to be used as adverb. See previous.

Subtile is delicate, fine, nice.

Subtle is sly, cunning.

Success, is much used nowadays with the verb *to be;* as, "The undertaking was a great success"; but the usage has not yet established itself as a literary idiom. Say rather to have success, or be successful.

Such, not to be used for so; as, "such a good workman."

Suds, used only as plural.

Sugars, not to be used as plural; an advertising idiom.

Suicide, not to be used as a verb; as, "He suicided yesterday."

Summons, not to be used as a verb; as, "He was summonsed to town." Say summon.

Superior, not to be used for able; as, "He is a very superior man."—Superior is not susceptible of comparison by more and most.

Supposititious, not to be used for supposed. It means spurious.

Survey, see examination.

Swain, an archaism, which does not sound sincere in modern style.

Swell, a slang word not suitable to any but colloquial style.

Swelled, not to be used instead of swollen, as perfect participle of swell.

Tableau, forms its plural tableaux.

Tactics, sometimes singular, sometimes plural.

Talented, a word that, though much opposed, has gained and maintained a place in good usage, though the most careful writers avoid it.

Tapis, lit. "carpet." Better to say "The subject came up" than to say it came on the *tapis;* the alienism does not help the expression.

Task, see effort.

Taste of. The *of* is unnecessary when the verb has an object; as, "Taste of this jelly." Used intransitively the verb may take *of;* as, "This coffee tastes of pepper."

Tasty, a colloquial form; the more proper form is tasteful.

Team, used only of the horses and not including the carriage. "A team with two horses" is wrong.

Teas, not to be used as plural; an advertising idiom.

Testimony, see evidence.

Than whom, use of, see page 57.

That far, that many, that much, not to be used for *so* far, many, much.

Then, as adjective, as in "The then ministry," "seems," says Professor Hill, "to have established itself in the language."

Thereabouts, see hereabouts.

Think for, as in "more than you think for," — the *for* is superfluous.

Those kind, not to be used for that kind; as, "Those kind of cattle are the best."

Tidings, used only as plural.

Tip-top, old slang word for extreme, excellent; not a literary word.

To, not to be used with a verb implying rest; as, "I have been to Chicago": say at.

Toil, see effort.

Tongs, used only as plural.

Tonsorial artist, pretentious for barber.

Too can modify some participles used as adjectives, without an intervening much, as "too tired," "too fatigued"; with others it requires much, as "too much pleased," "too much disgusted." The same applies to very.

Touch, to be in, a good enough expression, perhaps, but considerably overworked nowadays, and apparently not much used by first-rate authorities.

Transpire, not to be used in the sense of occur or elapse. See preceding, page 12.

Tremendious, erroneous writing for tremendous.

Trend, a somewhat overworked word.

Tribute to, not to be used in the

sense of proof of; as, "a tribute to his judgment."

Truth, veracity. Truth used of the thing; veracity of the person.

Try, not to be used in the sense of make; as, "try an experiment."

Try and, not to be used for try to; as, "I will try and come to-morrow." A very common fault.

'Twixt, an abbreviation suitable only to poetry.

Ugly, in the sense of malicious, is a provincialism; the word refers more to appearance.

Umpire, not to be used as a verb; as, "He umpired the game to universal satisfaction."

Unanimous, not susceptible of comparison by more and most.

Unbeknown, not to be used for unknown. A provincialism.

Underhanded, — as in "underhanded dealings" — not to be used for underhand.

Unexampled, not susceptible of comparison.

Up, used sometimes superfluously or as an expletive, as "end up," "open up." See these words.

Utter, to be distinguished from express or say. With utter goes the idea of articulate expression; an exception, however, is the idiom to utter a forged note.

Valuable, not to be used for valued; as, "one of our most valuable contributors."

Veneration, see regard.

Veracity. see truth.

Verbal, not to be used for oral. See oral.

Verdict, not to be used in the sense of testimony; as, "The verdict of the community was unanimous in his favor."

Very pleased is too condensed an expression; the word much is needed after very. See too.

Vexation, a weaker word than anger.

Vicinity, used sometimes pretentiously for the word neighborhood.

Villiage, an erroneous writing for village.

Violincello, wrong form for violoncello.

Visitor, visitant. The latter term is used of a supernatural visitor.

Vitals, used only as plural.

Vocation, see avocation.

Voice as a verb, as "I wish to voice the sentiments of a great many," is much used nowadays, but the usage is objectionable.

Want, need. Want should include the idea of wish or desire; need, of lack or necessity. To say "The man is so poor that he wants bread" is ambiguous.

Way, not to be used for away; as, "way off among the hills."

Ways, not to be used for way; as, "A good ways from this house was a pool of water."

Weaker sex, not to be used as would-be humorous for women.

Wharf, see dock.

Whereabouts, see hereabouts.

As noun the word may take the *s*; as, "His whereabouts are uncertain."

Whole, not to be used with reference to individual persons or things; as, "The whole of the soldiers were out to-day." Use all; and restrict whole to something of which nothing is lacking.

Wholesome, see healthful.

Whoever, whomever, question as to case-form in certain constructions; see page 56.

Whose else, preferable to who else's. See anybody else's, somebody else's.

Widow woman, the word woman is superfluous. Biblical usage is obsolete.

Wight, an archaism, too quaint for ordinary modern style.

Will and **Shall**; for use of these auxiliaries, see Rule 21, page 60.

Wire, not to be used, except colloquially, as verb for telegraph.

Without, not to be used as a conjunction in the sense of unless; as, "You will never succeed without you labor."

Witness, not to be used pretentiously in the mere sense of see; as, "This is the most beautiful view I ever witnessed." To witness properly means bear testimony.

Work, see effort.

Worse, not to be used in the sense of more; as, "He dislikes oysters worse than olives."

Worthy, not to be used without *of* before the succeeding noun; as, "He is worthy your esteem."

Would better, see had better.

Would rather, see had rather.

Zeal, see energy.

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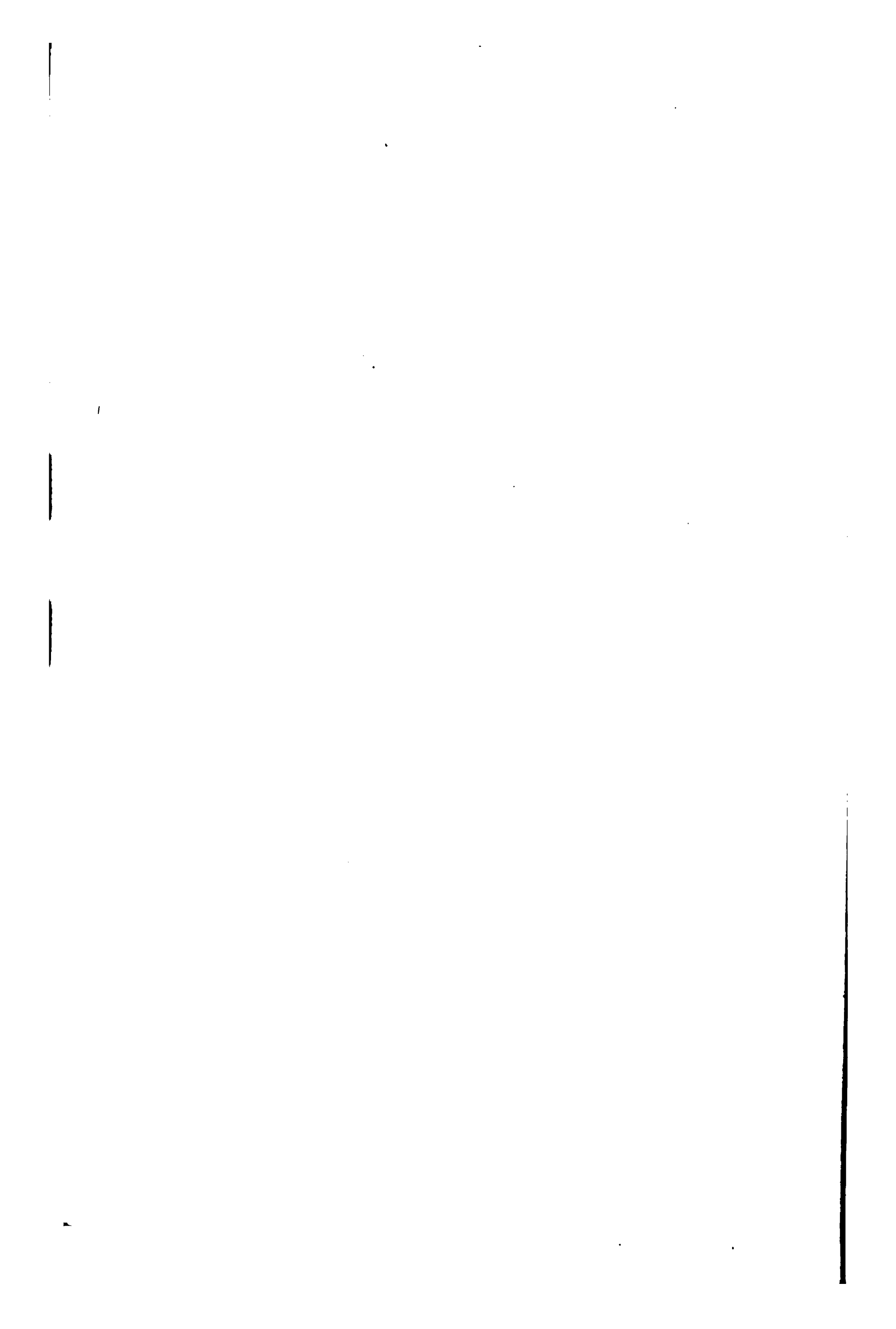

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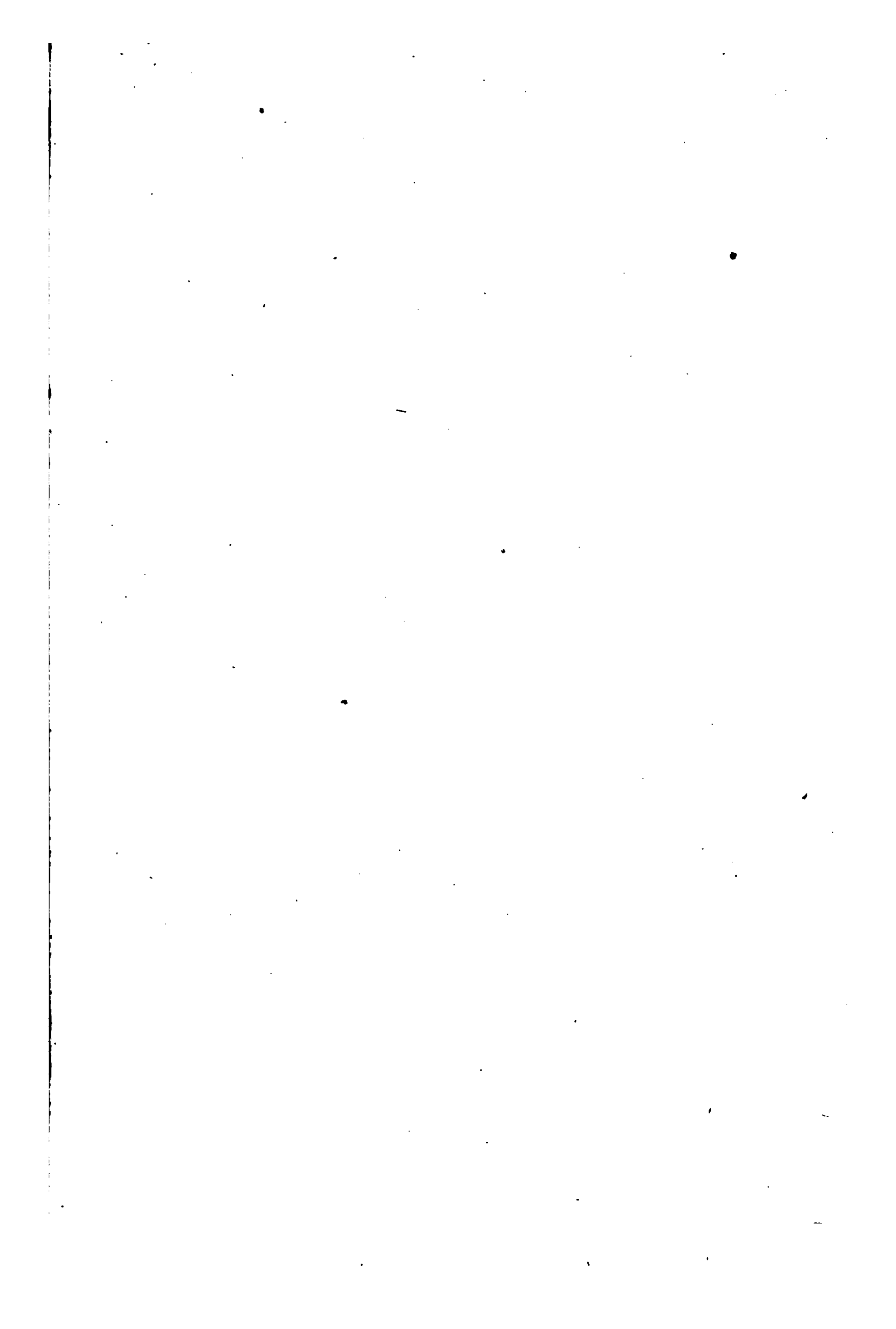

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